

JANUARY 16, 1945

THE

# digest



Sixth Avenue & 29th Street by John Sloan. See Page 9

HE NEWS MAGAZINE OF ART 25 CENTS

# 19th Century American Paintings

**JOHN F. KENSETT, N.A.**

1816-1872

*Master of the Hudson River School*

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# PEYTON BOSWELL

## Comments:

This department expresses the personal opinion of Peyton Boswell, Jr., writing as an individual. Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.

### Another Portrait of America

UNDoubtedly, one of the most successful demonstrations of the mutual benefits to be derived from closer co-operation of industry with art is the Portrait of America exhibition, which the Pepsi-Cola Company is circuiting around the country under the joint sponsorship with Artists for Victory. Therefore, it is good news for the artists that Walter S. Mack, Jr., Pepsi-Cola president, has announced plans for the second annual Portrait of America Competition. The theme is again present-day America and American life, and the media oil and tempera.

In order to improve on the initial exhibition, a number of changes have been made in the regulations. Twenty (instead of twelve) prizes will be awarded, totalling \$15,250, and distributed as follows: first, \$2,500; second, \$2,000; third, \$1,500; fourth, \$1,000; fifth, \$750; next fifteen prizes, \$500 each. From these twenty winners, the Pepsi-Cola Company will select twelve for full-color reproduction on its 1946 calendar.

Artists, who hesitated to send to the first competition for fear their picture would win one of the four purchase awards amounting to less than their asking price, will be glad to know that this year none of the winners becomes the property of Pepsi-Cola, except under the following conditions: A painting which has received a prize may be purchased by the company by the additional payment of the difference between the asking price and the amount of the prize. Where the amount of the prize exceeds the purchase price fixed by the artist, the painting becomes the property of the company, if it so desires. Also, Pepsi-Cola plans to purchase additional exhibits for its permanent collection (last year it spent \$10,000 for such additional purchases, numbering 14).

Such financial inducements should bring top-notch pictures out of studios and dealers' stock racks, and it should be an excellent show, provided the jury that will select 150 exhibits from the thousands submitted does a good job—which brings us to the weak element in last year's show, the jury of selection.

A dual jury system will be tried this year. Three artists will judge the "traditional" paintings, while a different jury of three artists will judge the "modern" paintings, and competing artists may designate the jury to which they wish to submit their pictures (where the potential exhibitor cannot make up his mind, the two juries will sit as a unit). The "modern" jurors are Henry Varnum Poor, Hugo Gellert, Katherine Schmidt (alternates, Robert Gwathmey, Milton Avery, Waldo Peirce); and the "traditional" jurors are Hobart Nichols, Gladys Rockmore Davis, Eugene Higgins (alternates, Gordon Grant, Roy Brown, J. Scott Williams). From the 150 paintings selected for exhibition in nine large cities, the twenty prize winners will be chosen by a separate jury composed of artists, museum directors and art critics. All entries must be received between April 1 and 15 at Hayes Warehouse, 305 East 61st Street, New York.

All of which adds up to another exciting chapter in the story of the alliance of art and industry. Greener pastures lie ahead for both.

January 15, 1945

### Romantic Painting in America

THE REVIVAL of interest in romantic painting, originally sparked by the Museum of Modern Art's exhibition, continues as one of the most important art developments of World War II—probably because it supplies something of a safety valve from the pressure of grim reality. Latest product of this revival is a handsome book by Edgar P. Richardson, entitled *American Romantic Painting* (E. Weyhe, New York; 236 illustrations; \$10). Based on its contents, the Detroit Art Institute, of which Mr. Richardson is assistant director, is presenting an important exhibition. Next month the Chicago Art Institute will hold a symposium on the subject.

Mr. Richardson's lavishly illustrated book should be in every art library. However, it suffers from the same structural defect that weakened the Museum of Modern Art's exhibition and its accompanying volume by James Thrall Soby and Dorothy Miller—to too lenient a definition of what constitutes a romantic painting. In fact, the author tries to hatch so many eggs in one nest, that it might be said that his book is more a history of 19th century American painting, rather than an account of its romantic expression.

As at the Modern, we again have the naturalist Audubon, who painted bird and animal life with the fidelity of a camera, listed as a romantic; also William Harnett, master of realistic still lifes. Excluded is the greatest of all American romantics, Albert P. Ryder, who was born only three years after the great mathematical realist, Thomas Eakins, who is represented by six reproductions. Included are Rembrandt Peale of the very unromantic *After the Bath* and most of the populous genre school, except Brown who painted poor but honest bootblacks and sold them by the score because of their romantic appeal (or are we confusing sentiment with romance?). Blunt Chester Harding is here, but missing is Hovenden, whose *Breaking Home Ties* wrung many a romantic heart.

However the book does contribute some constructive thought to its theme. For example, Washington Allston is justly installed as the founder of our romantic movement. Other true romantics featured in its pages are: Thomas Sully, Thomas Doughty, Asher B. Durand, Henry Inman, Thomas Cole, John Neagle, Francis Alexander, William Page, John F. Kensett, Worthington Whittredge, George Inness, Frederic Church, Albert Bierstadt, Winslow Homer (certain pictures). Martin J. Heade and John Quidor are mentioned in the text but not reproduced.

Perhaps it all depends on your own personal definition of what is romantic. In European painting we are accustomed to look for the literary overtones, and regard Delacroix and Gericault as masters of the school. Over here, such authorities as Soby and Richardson have tried to divorce romantic painting from these literary attitudes and break the accepted rules, resulting in the present confusion (in the Modern's romantic show both Rockwell Kent and John Marin appeared, with neither showing an ounce of emotional appeal).

Here is the way Richardson explains it: "The romantic movement was thus free not only from the literary subjects

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### JANUARY EXHIBITIONS

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### THE READERS COMMENT

#### Descending or Ascending

SIR: In your December 1 issue, you have reproduced *Nude Descending a Staircase* twice on the same page. One of the cuts—the Lord knows which—is upside down. It is mighty comforting to know that someone else has this trouble with modern painting too.

—JACK GREAVES, Seattle.

(Ed.: Our printer is something of a free-thinker.)

#### Not Guilty

SIR: When an art news magazine deliberately prints a reproduction of a well known artistic mudpie such as Duchamp's *Nude Descending a Staircase* upside down to provoke an influx of controversial letters from indignant leftists and cynical right wingers, the said periodical must be very pressed for material. As "Archie" of Duffy's Tavern would say—"Have us distract from such chicanery."

—SGT. R. F. SMITH, Edgewood Arsenal.

#### True Tolerance

SIR: I think you are still doing a fine job in spite of wartime shortages, etc. Still wish some of your editorials could be published in newspapers to reach all the people. I find your art criticism purposeful and lucid when I agree, and stimulating when I disagree.

—MRS. J. S. FRIEDLAND, Glencoe, Ill.

#### Propagandists Needed

SIR: Bluntly speaking, what we now need in America are some *American* art propagandists, philosophers of art, marketers of American art. For another thing, the American artist has become a side-show carnival oddity in the eyes of the public. In order to have a market, the artist and his profession must again assume dignity and respect, as given to doctors, lawyers, business executives, etc. Of course, the artist must give service and value in return. But how can American art succeed when most of the American painters mimic French art?

—MANUEL TOLEGIAN, Durham, Calif.

#### Too Conservative

SIR: The DIGEST tends to be conservative—not to say reactionary at times.

—ALBIN TEMPLEMAN, Oakland.

#### "Pro and Con"

SIR: Keep up the good work. The DIGEST is a swell "pro and con" magazine, and I wouldn't miss the fun for anything.

—MARGARET M. HART, Kalamazoo.

#### No Argument

SIR: Please have more care in reading proof.

—WILLIAM W. LAWRENCE, Portland, Me.

(Ed.: Right. We have our troubles these days, as does everyone, and proof reading is one of them.)

#### More Hudson River

SIR: I enjoy especially the pictures in the DIGEST of the Hudson River School. One hears and sees little of the Hudson River School paintings out here.

—MRS. HELEN HOFFMAN, Los Angeles.

#### Less New York News

SIR: By all odds, the DIGEST is the best art magazine. Do not allow yourselves to appear to report New York's activities instead of the nation's.

—HENRY C. PITZ, Plymouth Meeting, Pa.

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# THE Art Digest

PEYTON BOSWELL, JR., Editor

January 15, 1945

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## Whitney Annual of Sculpture, Watercolors and Drawings

THE ENTRANCE ROOM of the Whitney Museum promises better than is borne out by the remainder of the annual showing, which is composed of more than 200 exhibits and fills all galleries. Centered is Charles Burchfield's 1944 watercolor, *Mid-June*, an almost abstracted landscape study in which the fir trees are formalized and the sharp boundaries between sunshine and shade of the central elm tree make the picture seem to throb with summer heat. This is a very handsome painting, and Henry Kreis's marble sculpture, *Expectancy*, which stands beside it, is as sure in its realization of the artist's conception as the former. The woman's figure is solidly cut from finely marked Georgia marble and her hands held before her are delicately carved in low relief. Also in the entrance room there is a watercolor by John Marin, and a marble head of *Myra* by Zorach (see April 15 DIGEST cover).

It would, of course, be hard to have the rest of the show average up to such introductory pieces. It doesn't come anywhere near doing it, as a matter of fact. And where there are superior works in this large assemblage, it occurs over and over again that they are by the old guard and seldom by the young and newly prominent.

The watercolor section is the least interesting of the three. For professionally fine use of the medium, none is superior to Edward Hopper's painting

of a *House at San Mateo* under large palms. In the drawing section, I found nothing to outdo the two nudes by Speicher and Sloan. And next in interest were expressive things by Walkowitz, Urban, and Archipenko; Hondius, Chaim Gross and Nathaniel Kaz.

Andree Ruellan's black chalk draw-

Marilyn: ANITA WESCHLER



ing of a southern *Fruit Stall* is excellent, as her drawings of this type always are. And Paul Cadmus shows one of his exquisitely drawn portraits in miniature. Daniel Rasmussen's wash drawing of horses and naked riders on the seaside is an odd expression for contemporary art. Amidst the dark rocks which compose the right half of the picture is a big black dragon.

Archipenko's drawing is in crayon and is quite large. Ephemeral beings compose a probably mystically intended thesis entitled *Each Thing Begins Where the Other Ends*. But there is a quality of *New Yorker* cartoons about this drawing—which brings us to the acknowledgement of drawings by Steig, Richard Taylor and Sandy Calder which holds up the sophisticate end of things in the Annual. There's a crisp and simple little war drawing by Jack Levine tucked in a corner called *Retreat Formation*.

To return to the watercolors: I would advise that there is an accumulation of interesting things in the East Gallery on the ground floor. Paintings by Schanker, Edward John Stevens, Bernard Klonis, Lawrence Kupferman (which is as much a drawing as a watercolor and very light and free); Ben Shahn's extraordinary composition, *Cherubs and Children*, remarkable further in that it was developed in watercolor and not in the more permanent

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The Quarry: CARL GAERTNER

## Sound, Rugged Landscapes by Cleveland's Carl Gaertner

SINGLE CANVASES by Carl Gaertner, seen in national exhibitions from the Golden Gate Fair to the Whitney Annual, held out a promise of sound landscape art that is more than fulfilled by this Cleveland artist's first one-man show in New York, at the Macbeth Gallery until Jan. 27. Gaertner is a strong painter, whose command of technique frees his brush to express with unusual certainty exactly the mood in nature that excites his creative instincts. Man's environment, rather than man himself, plays the lead role in these paintings, and mostly it is a rugged environment, when the snows of winter throw into isolated relief man's efforts to alter the terrain to suit his functions.

As William M. Milliken, director of the Cleveland Museum, points out, Gaertner's material is largely Cleveland and the picturesque Chagrin Valley at the westernmost foothills of the Alleghenies, where he makes his home. However, an intriguing factor is that several of his most successful canvases (including the loan from the Whitney Museum) are views along the Hudson River, a region where the artist has never stayed. They were born of quick sketches made from the fast-rolling "Empire State," crack New York Central express. The lasting appeal of these paintings is testimony to the keenness of Gaertner's perceptions and his ability to sift the essentials from the cluttering details of a given scene.

Perhaps the top performance of the present exhibition is *The Quarry*, a handsomely constructed picture with a dramatic sky lending a fit backdrop for the well designed pattern of bleak hills and just as bleak workmen's houses. And yet the canvas does not give the impression of sombre existence; it is

vital and invigorating, probably due somewhat to the fact that the artist here lifts his palette to the highest key in the show. Also carrying a personal impact is *The St. Clair Fire*, recording in graphic terms the stark tragedy of the recent Cleveland disaster, and reminding one of what London endured when the Luftwaffe was in flower.

Only a man who loves rural life could have painted *The Bend at Corins* and *Wintering on the Hudson* with such authentic understanding. The collective character of America's thousands of

small towns is sympathetically treated in *Coal Yard No. 2*. A lesson in utilizing a foreground effectively may be had from the winter scene, *Richmond Heights*. That Gaertner handles gouache beautifully is proven by *Kirtland*, one of the most satisfactory paintings on the refurbished Macbeth Gallery walls.

One carries away from this exhibition the thought that Carl Gaertner, unlike so many exhibiting artists, waited over-long to invade 57th Street.

—P. B. Jr.

## Green Is Their Common Denominator

A GREEN EXHIBITION, at the Passedoit Gallery, lives up to its title in emphasizing a note of green in its seventeen canvases. Mme. Passedoit has gone far afield to produce this result which includes such divergent artists as Daubigny, Mary Cassatt, Eilshemius, Monet, Helion, Menkes. The predominating green is, of course, accented by notes of contrasting color, yet green is the prevailing impression of this attractive showing.

An early Monet, *Parc Monceau*, painted before aesthetic theory had the better of artistic soundness, is an alluring glimpse of verdure shot by sunlight, firm tufts of shrubs and solid tree trunks giving formal significance to the vista. *Deer in the Forest*, by Eilshemius, comprises a wide range of greens that almost turn to yellow and blue in their delicate modulations. It is not usual to find Mary Cassat's figures seated in a field, but that is exactly where she has placed a charming group in *Dans La Prairie*.

Daubigny's *The Orchard*, with its freshness of blossoming trees and ten-

der sky, is a decided contrast to the assertiveness of Marc Chagall's *The Green Window* (with, of course, a red figure in it), but each has its particular appeal. Milton Avery's *Green Pears* and, it might be added, pale rosy peaches, is a handsome still life of the school of assertive expression. In another impressive still life, *Flowers and Shell* by B. J. O. Nordfeldt, the skillful interplay of forms and contours is heightened not only by greens, but by the exquisite textures and colors of the flamboyant tulips. *A Pond Near Ridgefield* by the late Paul Ullman is like a flagree of lacy branches against deeper greens.

Perhaps, the *clou* of the exhibition may be held to be *Apple Tree Against Light* by Edward Dickinson, a whorl of boughs against softly diffused light in such subtle modulations of greens that it is astonishing to discover how it stands out clearly at a distance. Other admirable items of this assorted group are by Chaim Soutine, Henri Matisse and Lurcat. The show continues through January.—MARGARET BRUENING.

## Pousette-Dart

RICHARD POUSSETTE-DART is showing seven untitled paintings at the Willard Galleries through Jan. 27. He says that his awareness of spirit transcends any intellectual method of painting; that painting is a "feeling thinking."

There is no doubt that these subjectless extravagances are impulsively created. Pousette-Dart works on canvases of square to long horizontal dimensions; and the long ones seem to progress not by afore-plan but by feel as he goes along. One of them, in moody color quite like that employed by Jackson Pollock, is exciting to an extent and there is balance in the whole conception—which is not the objective, apparently, in some of the other pictures.

Much of the rhythmic construction in his paintings is achieved at the last by squeezing white paint from a tube in foliations laid over an already paint-loaded canvas. He is given to blacks and greys, or to neutralizing his bright hues with complements. Usually, the compositions will read equally well from any view—like a rug. At least two look like hooked rugs in which practically the whole scrap bag of colors was used. There seems much nervousness and little composure behind this method of painting.—MAUDE RILEY.

GAERTNER

## New York Vistas

The horizon of "Our New York," an exhibition of oils, watercolors and prints at the co-operative art gallery, Artists Associates, is limited in the main to familiar views below 14th Street. Greenwich Village is ably painted by Seymour Franks in an electrically colored, semi-abstract portrait of *Christopher St.*, by Herman Brockdorff in a pleasant view of *Patchin Place*, and by Frances Dauert in a sketchy *Winter in Washington Square*.

Interpretations of the lively East Side are similarly well handled. Nova shows a charming gouache, *Waiting*; Zolton Hecht an admirable little study, *East River Park*; Chujo Tamotzu a vivid watercolor, *New York by Night*, and Ernest Hopf a subtly-colored silk-screene print, *Home Front*. The only etching in the show, Harold Geyer's *Stage Door Canteen* is an excellent example of this young artist's trained craftsmanship.

Other exhibitors are Albert Abramowitz, Sarah Berman-Beach, Maxwell Gordon, Antoinette Green, Robert Gwathmey, Charles Keller, Herb Kruckman, and Irving Lehman.—J. K. R.

## Carroll Most Popular

For the first time in his career John Carroll knows the feeling of winning a popular award. His *Dawn Covert*, included in the Portrait of America exhibition just closed at the Springfield (Mass.) Museum, was voted the most popular of the 150 exhibits, with Gladys Rockmore Davis' *Noel With Violin* and Fletcher Martin's *Stormy Weather* finishing second and third, respectively. Carroll received \$100 and was given a reception at the museum.

The exhibition will open Feb. 1 at the Carnegie Institute in Pittsburgh, second stop on its tour of nine large cities across the country.



*Mystic Marriage of St. Catherine: PAOLO VERONESE*

## Detroit Unveils Its Magnificent Veronese

DETROIT has hung its most magnificent Christmas present where both residents and visitors of the city may enjoy it the year round, *The Mystical Marriage of Saint Catherine* by Veronese, the recent gift of Mr. and Mrs. Walter O. Briggs, now occupies a place of honor in the Venetian galleries of the Art Institute. Heretofore this brilliant Renaissance painter was represented in the Institute by only one small painting.

Always in private hands, Detroit's acquisition has never before been publicly shown. It came to the United States in 1872 when Quincy Adams Shaw of Boston bought it in Venice from Councillor Sernagiotto, who, in turn, had inherited it from his wife, a descendant of the Mora family of Ferrara in whose possession it had been for several generations.

Veronese painted the picture as an altarpiece with all his characteristic verve and color. The subject has long been a favored one with painters, not only because of the glamour of the legend, but because Catherine, the pagan princess, was both scholarly and beautiful. As the miraculous bride of

the Christ Child, she refused the hand of great princes, including the Roman Emporer Maximinus who was finally the cause of her martyrdom.

Dr. W. R. Valentiner asserts that the addition of the Veronese painting substantiates the Institute's claim to one of the finest Venetian galleries in America.

## \$34,000 for Exhibitors

To date, the competing artists in the first Portrait of America exhibition have realized \$34,535, through \$11,000 prize money, purchases by the Pepsi-Cola Company and public buying. A January 15 release from Artists for Victory, co-sponsors, informs us that private collectors have bought seven more canvases since the ten listed in the Nov. 15 DIGEST. They are:

*Resting* by Isabel Bishop, *Concert* by Minna Citron, *Frank's Fish Shop* by Lucille Corcos, *Old Checkered House* by Grandma Moses, *Holiday Harlequins* by Frank Kleinholtz, *Empty Town in the Desert* by Yasuo Kuniyoshi and *Suspended Power* by Charles Sheeler. All sales were made at the Metropolitan Museum showing.

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Art Digest



The Blue Mandolin: GEORGES BRAQUE

## St. Louis Acquires Important Braque Canvas

THE CONTEMPORARY ART COLLECTION OF the City Art Museum, St. Louis, has been enriched by the recent purchase of *The Blue Mandolin* by the French artist, Georges Braque. The painting, which is one of the finest examples of the artist's work, was acquired through the New York art dealer, Paul Rosenberg.

Now on view in the museum gallery, *The Blue Mandolin* is one of the most well traveled of modern paintings. First exhibited at the Paul Rosenberg Gallery, Paris, in 1931, one year after its completion, it was shown at the Musée de la Ville, Amsterdam, the Palais de Beaux Arts, Brussels and in Copenhagen during 1937, and at the Rosenberg and Helft Gallery in London in 1938. Its New York debut was made in 1934 at the Durand-Ruel Galleries and it has since been seen in exhibitions throughout the country.

Braque is one of the leaders of the Paris School whose protesting art concepts and departures from traditional painting revolutionized modern art thought, and opened up new frontiers. Together with Gris, Leger and Picasso, Braque evolved a new type of still life painting where form becomes flat and at times transparent for the purpose of more interesting and rhythmic design. Variety of textures is also used to provide contrast, and here has been achieved in the rough textured passages of the

painting where Braque has mixed sand with his pigment.

Beyond its superior presentation of the ideals of its school, the appeal of the St. Louis picture is based on the never changing merits of fine color and design, and that something else vaguely called "quality" which excites response in the observer. The directors of the museum express it this way: "The simplified patterning, the quiet tonality of the blue, gray and brown areas, and the absence of violently agitated line, give the picture a lyrical quality of great charm."

According to recent dispatches from abroad, Braque continued to paint during the German occupation of France.

### Portraits by Bewley

Recent paintings by the Texas-born artist Murray R. Bewley are currently occupying the Grand Central Art Galleries (at 57th St. branch through Jan. 25). Bewley, who studied at the Chicago Art Institute and with Chase and Henri in New York, is fond of painting little, cherry-lipped girls posed against a summer sky or lost in childish reverie. More subtly-painted *Patricia* in white dress is the best of these portraits, as is the striking *Italiante*, *John* among the boy's group.

The likenesses of women should also please their sitters.—J. K. R.

## Komroff, Painter

STILL ANOTHER literary light has emerged, after many years, as a Sunday painter. Although Manuel Komroff studied art with Henri and Bellows before the last war, he has always painted on a strictly avocational basis. The twenty-four canvases exhibited for the first time at Associated American Artists during the first half of this month were produced over a twenty-five year period, during which Komroff published 23 popular novels, 125 short stories, and innumerable articles and essays.

Komroff's paintings fall roughly into three categories: flower pieces and still lifes, rather sparse landscapes, and allegories—the more ambitious of which are often amateurish. The frankly Redon-like flower arrangements are delicate, sensitive and delightful, and are carried to the most professional point of completion. The landscapes more often than not deal with tree stumps in various stages of death and transfiguration, the symbolism being reasonably obvious. Of this group the simplest compositions are best, and *The Black Sun of Spring* is starkly arresting.

For some reason we found *Tribute to a Lost Flyer* and *The Letter from England* embarrassing in their sentimentality. Komroff's talent and technical equipment are not sufficient to handle such complex compositions as *The Death of Walt Whitman* and the *Birth of Abe Lincoln*, however noble these ideas are in conception.—J. G.

### Success Story

Even in a season of success stories, that of Florence Julia Bach is an unusual one. For twenty-eight years a teacher at the Albright Art School in Buffalo, Miss Bach dreamed of being a professional painter with a studio in New York. Not long ago, Erwin S. Barrie, director of the Grand Central Art Galleries, saw one of her paintings in a small exhibition in Syracuse and persuaded her to resign her job and come to New York.

Mr. Barrie's advice proved sound. Out of her first one-man show held at the 57th Street branch of the Grand Central Galleries last month, eleven paintings were sold (at prices ranging from \$350 to \$800), and the artist received orders for eleven more. Furthermore, the canvases were bought by some prominent collectors, including the president of the Metropolitan Museum, the editor of the *Readers Digest* and the Encyclopedia Britannica collection. Her work is being invited to several important museum exhibitions, and Miss Bach faces a busy and successful winter.

### Grand Central Trustees

Texan William L. Clayton, Assistant Secretary of State, and New Yorker William H. Davis, chairman of the War Labor Board, have been elected to the Board of Trustees of the Grand Central Art Galleries. Other members of the Board are: Arthur V. Davis, William C. Dickerman, Henry J. Fuller, Frederick E. Hasler, Louis W. Hill, Jansen Noyes, Carl M. Owen, H. W. Prentiss Jr., Ernest E. Quantrell and Thomas J. Watson.

The Art Digest

## Kraushaar Moves

A SIXTIETH ANNIVERSARY is an occasion for celebration. The Kraushaar Galleries are marking this anniversary by the opening of an exhibition in their new galleries at 32 East 57th St. These new premises are worth an exhibition in themselves in their spaciousness, their handsome appointments and their admirable adaptation to the purpose of showing works of art. One large daylight gallery opening onto a broad foyer is supplemented by a gallery excellently lighted where the present exhibition is being held.

Five artists associated with the Kraushaar Galleries are represented, each by a group of paintings, and of these artists only one, John Sloan, is still living. One of his early and characteristic scenes, *Sixth Avenue and 29th Street*, is an actual document of the changing face of this city. Not only is it good painting, but it seems to grow unforcedly out of the life it depicts, finding drama in the prosaic drabness of a commonplace scene and commonplace people. It is more than illustration; it is an interpretation of the inner life of a city street. And how skillfully has the painter aroused interest by his subtle modulations of grays, off-grays, almost-whites and deeper notes of color.

An unfamiliar and unusual canvas by Sloan, *Big Apple Tree*, needs his bold signature to make it convincing. It is a decorative design of sweeping boughs laden with fruit in a handsome color pattern.

Ernest Lawson's *Winter Day on the Harlem* reveals this somewhat uneven painter at a high point of achievement. Only an artist with a sensitive vision could have seen a rather dingy suburban scene like this, redeeming its tawdry architecture by the magnificent sweep of the river, the tremulous beauty of the sky and the play throughout the canvas of iridescent color that invests the whole scene with poetic glamor. He has given back his visual reaction in compelling terms.

Maurice Prendergast's *Arcadia* is one of his outstanding canvases. It is orchestrated to some "music of the spheres" so that line, color and contour form an enchanting melody.

William Glackens' *Soda Fountain*, refutes the general idea that he could only paint with Renoir's palette, for this brilliancy of contrasting blue, yellow and white, sumptuously painted, is a completely personal color pattern.

A characteristic example of George Luks' bravura in its dramatic presentation is the figure piece *Johnny Suter*, which seems to thrust itself out of the canvas in its astonishing vitality. An early painting by Luks, *Garden Party, St. Maurice*, is in so unusual a vein for this artist that it is amazing. Under the whirling boughs and deep shade of hemlocks, against a strange green radiance of horizon, a gay band of figures in muted notes of color are strung, like a necklace around the tree. One can hardly associate Luks with either fantasy or poetry, yet this delightful canvas is both.

The exhibition, which was formally opened by one of the most brilliant art parties of several years, continues until January 20.—MARGARET BREUNING.



*Garden of Roses: JOHN CARROLL*

## Femininity as Interpreted by John Carroll

THE HUNDREDS OF YEARS that have intervened between Veronese, Rubens and John Carroll have provided no yardstick whereby the admiration of these painters for feminine beauty might be measured. Whatever their degrees or intensity of devotion to the subject, it is hard to imagine a greater difference in expressing it on canvas than exists between the Renaissance and Flemish masters, and our American contemporary. The former painted the most voluptuous and earthy beauties in religious and mythological settings of great worldly opulence. The latter poses his women, who grow more and more elusively ethereal, against the simplest or most earthy of backgrounds.

In his first exhibition in almost three years at the Rehn Galleries (to Jan. 27), Carroll shows eight close keyed canvases with spirituality in the as-

*The Children: JOHN CARROLL*



cendant. Gone are the dramatic effects, frou-frou and props that once led this highly individual artist to the brink of slickness in the minds of some critics and admirers. Gone, too, is the appearance of over-facility. Aside from the *Little Sheep*, in a striking green landscape, the over-all effect of the show is an absence of color—just greys, warm and cold, dark and light, some subtle off-browns, contrasted with dramatic or mysterious whites.

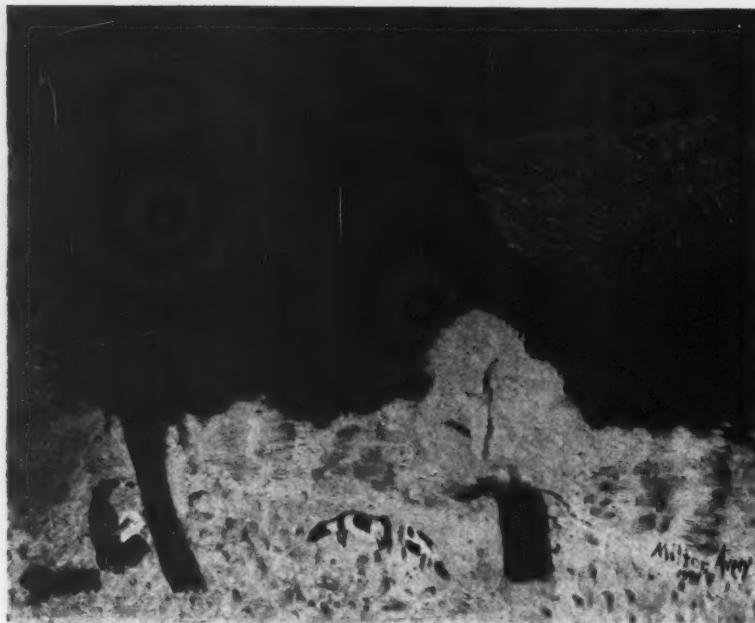
The *piece de résistance* of the exhibition, *Garden of Roses*, is a large painting of two nudes on a barely indicated beach. There is precisely no sensuality in this beautifully composed picture of embracing lovers, but the pure tenderness expressed is almost overwhelming. We are told that the artist worked on it for eighteen months, sometimes despairing of achieving the delicate balance between the sacred and the profane.

A portrait of an elusively lovely young mother with two children (a friend, for Carroll does few commissioned portraits) will fix the fixation of the many women whose ambition in life is to be painted by this artist. Even the hunting scene, *Autumn Choir*, partakes of more relative seriousness than previous ones, depicting a white surplice clergyman blessing the hounds in the stillness of early morning.

The artist's ever-present charm, and wistfulness of figures has a new soberness and depth. If he could recover a little of his old color, still retaining the solid yet indefinably haunting spirit of his recent work, it might add still further to its enjoyment. Carroll remains Carroll, only more so, and better.—JO GIBBS.

### Persian Miniatures

Until Jan. 24, the Pinacotheca is displaying 17th and 18th century East Indian and Persian miniature paintings of the Mughal and Rajput Schools.



Landscape, Pink Sky: MILTON AVERY (Oil at Durand-Ruel)

## Milton Avery Fills an International Gap

Two FRENCH DEALERS this month undertook simultaneous exhibitions of the paintings of Milton Avery, American. They are Durand-Ruel, the oldest French art firm in the city, and Paul Rosenberg, the most recently established in New York, although longtime a prominent figure in Paris. The former shows oil paintings, the latter, gouaches dealing with much the same subject matter—that of landscape around Connecticut and the Massachusetts coast; and informal figure compositions. It is no wrench to view Avery's paintings in either of these establishments because hung within the atmosphere engendered, they seem to pick up the wave lengths Matisse had set vibrating and are the logical tie

Bouquet by the Sea: MILTON AVERY  
(Gouache at Rosenberg's)



between matters French and American in the arts. Once acknowledging this, however, comparison is the next logical consideration and one is forced to observe that where Matisse's simplicity is elegant, Avery's is often impudent.

His suavity is admirable; his color, mostly pastel or greyed, and frequently rich in its low tones, probably pleases the sensibilities of all. The variety of his color schemes is best set forth in the group of oils, more pungent in character than the gouaches which, by their chalky quality of surface, seem to lead the artist to essay flatter effects, and to dare extremes of simplification—even vacuity.

In both shows, the figure subjects are for me less stimulating than the lilting landscapes, punctuated as they often are with saucy details like a patch of faraway fruit trees bouncing out of an undetailed green hill; or a spotted cow foregrounding a symphonically colored landscape arrangement in which Nature has played a losing game against her artistic contestant.

After remaining unnoticed for a good many years, Milton Avery has of late become a sort of institution. No one remains ignorant of his production; and while enthusiasm varies, a general cordiality prevails in regard to this innocently sophisticated form of picture making.—MAUDE RILEY.

### Attendance at the Modern

According to John E. Abbott, executive vice president of the Museum of Modern Art, 415,926 visited the museum for the year July 1, 1943 to June 30, 1944—a gain of 101,831. During the same period 1,388 new members brought the total membership to 6,462, and the public purchased 62,533 books published by the museum. A conservative estimate of 622,000 persons visited the museum's touring exhibitions, and 200,200 saw its circulating film programs. The library was used by 4,617 students.

## War by Topolski

POLAND'S "chief war artist of today," Felix Topolski, has been, since a young man, Poland's spokesman in matters of patriotic effort. He went to London in 1935, stayed to interpret "Great Britain at War" and the resulting drawings, some of which are now on view at the Knoedler Galleries in New York, are rapid and effective, dramatic but never stagey.

In fact, there is little likeness in these ink and wash drawings, which are often almost paintings, to the usual war artist reports. In Topolski's art there survives many grand traditions. He has the hand of a master and his full, rich compositions, expressive figures in action, his subtle and sympathetic commentaries and monumental handling of city views, are in direct line with the great draughtsmen of the ages. He inherits from Rembrandt, Claude Lorrain, Gericault, Daumier, Lautrec. These drawings have been released by the Polish Government for sale.

Some of the collection are of Moscow and of Polish soldiers and sailors. One most romantic conception shows Russians "departing for the Front," coming for miles to congregate before a minaretted mosque. St. Paul's in London, standing almost alone midst flattened areas of city; a fat coachman and big horses at Billingsgate Market; Canterbury in a warlike traffic jam: these are some of the British subjects so humanely reported.—MAUDE RILEY.

## Wolfe Club Annual

Oils and watercolors by members of the Katherine Lorillard Wolfe Club filled the three rooms of the Argent Galleries last fortnight. Organized nearly fifty years ago as an art students' group, the Club still retains its home in New York's old Grace Church. Among the present membership body of 60 represented in the show are three of the charter members, who joined the Club together with the two well-known women painters, Cecilia Beaux and Lydia Field Emmet.

Winners of the club's six awards at this 46th Annual are: Marion Gray Traver, first prize for *The Road to Town*, oil; Helen Lane Bower, first prize for *Misty Day in White Mountains*, watercolor; Nell Witters, first honorable mention for *Cineraria*, oil; Louise H. Norbury, first honorable mention for *After the Big Wind*, watercolor; May Clinedinst, 2nd honorable mention for *Down in Dixie*, oil, and Anna G. Morse, 2nd honorable mention for *The Green Bottle*.—J. K. R.

## Sculptor from Bolivia

Marina Nunez del Prado, noted Bolivian sculptor who has been in the United States since 1940 on a Latin-American fellowship, is currently exhibiting at the Associated American Artists Galleries. New York critics liked best her portraits of such American personalities as Henry Wallace, Chief Justice Harlan Stone and H. V. Kaltenborn.

Wrote Melville Upton of the Sun: "These are handled with apparently realistic truth on the theory that a portrait primarily should look like the sitter."

## The Constant Way

LAST YEAR George Constant spent a productive summer on Cape Ann, and came back with a wealth of paintings, or ideas for paintings that make up the bulk of his new show. Visitors who rush over to the Ferargil Galleries between now and January 27, expecting the familiar rock-bound coast and harbor scenes may be temporarily disappointed, for out of a big show, there are only a couple of quarries and sea gulls, and a few sunbathers that might as well be here as there. But the large and growing group of people who have fallen under the spell of this beguiling artist will find a world of enchantment in both large and medium-sized packages.

Constant's canvases look so unstudied. They are never over-crowded or busy, and more often than not a single relaxed figure with a minimum of props, fills a salon-sized canvas with a satisfying sense of completion. There is a surety of line as classic as the artist's native Greece, and as modern as Matisse. His odalisques wear slacks, shorts, bathing suits or nothing at all with a total lack of self-consciousness, complexities, or other common 20th century complaints. A huge still life is just as humbly simple in conception and execution, and has some especially fine color. Fortunately, two paintings deal with those utterly charming black-eyed babes that are Constant's most winning creations. One wears wings, and as Eros, accompanies a sleeping nude; two others engage in love-making so innocent as to whitewash any Freudian implications.

The artist takes full advantage of the freer medium in a group watercolors that are of less size than the oils. Tanned or silvery nudes, *Giant Seagulls* on a tiny rock island, or a vase of *Marigold* cry for purring appreciation in intimate surroundings.—J. G.

### Steinhardt Show Extended

Owing to unusual interest, the exhibition of paintings and drawings by Therese Steinhardt at the Milch Galleries has been extended to Jan. 19.

*Melodeon*: GEORGE CONSTANT  
On View at Ferargil Gallery



Dutch Whaling in 1800: ANONYMOUS

## Beauty and Romance of the Clipper Ship

ROMANCE AND COMMERCE were closely blended in the *Era of the Clipper Ship*, the title of the exhibition of paintings, watercolors and prints, now on view at the Kennedy Galleries. They make a magnificent spectacle, these proud ships that coursed the high seas like greyhounds on a track, bringing the wealth of "Ormus and the Ind" in their holds, or carrying adventurers to seek their fortunes in the California Gold Rush.

Designed for speed, and ability to beat to windward, their clean, streamlined contours came to rival the grace and elegance of yachts, while the rakish set of their towering sails completed their imposing appearance.

Many of their names echo the romance and adventure of their hazardous careers—*Richard Coeur de Lion*, shown here off the rocky promontory of Table Bay; *The Eastern Star*, depicted well-reefed, in fact with one bare pole, driving boldly over a rough sea into a threatening tempest; *Orpheus* wallowing in heavy seas with white foam breaking over her bow. In all these paintings, not only is there meticulous rendering of the elaborate rig, but careful depiction of the decor of the portraits of these handsome craft set in a beauty of great expanses of sky and a limpidity of heaving waters from which the varied light strikes a rich gamut of modulated greens.

The prints include pictures of many ships whose fame for speed has been treasured, such as *Sweepstakes* with the wind abaft her port beam, flying along with a dazzling spread of sail; *Red Jacket*, carrying a cargo of gold on her way home from Australia, picking her way through icefields off Cape Horn; *Flying Cloud* in full majesty of all her canvas—a ship that had such an intricate rig that it demanded the most expert handling, and was reported to be "ably sailed and nobly manned by a cursing and competent crew."

The harbor scenes—Hongkong, Quebec, Puget Sound, San Francisco—give some idea of the vast enterprises which called this great fleet of clippers into being and sent them to India, to China, across the Atlantic, and when gold was

found in the West, in vast numbers to California.

There are, also, a series of vivid pictures of whaling scenes—men crowded into cockleshell boats with the enormous flukes of whales lashing the sea over them, or hovering near the terrific spread of a monster's jaws. Two celebrated prints of this subject are by a Frenchman, Garneray, who had been at sea ten years as a youth and later became a maritime painter. His stirring dramas of adventure were considered by Herman Melville, author of *Moby Dick*, to be "the most accurate presentation of whales and whaling scenes to be found anywhere." Certainly, none could be more awesome! This large exhibition reaching up to more than one hundred items remains on view through January.—MARGARET BREUNING.

### Exhibitions in Paris

Through the courtesy of the publication *France-Amérique*, we are able to offer a list of the exhibitions taking place in the principal art galleries of Paris.

*Allard Gallery*: André Fraye, Le Fauconnier, Picart Ledoux, Sigrist, Valat, Zing.

*Anjou Gallery*: Bland, Chabaud, Quizet, Savin.

*Bérès Gallery*: Pierre Bonnard.

*Claudin Gallery*: Antral.

*Daunou Gallery*: Osterling, Utrillo, Walch.

*Drouant David Gallery*: Bonnard, Braque, Desnoyers, Dufy, Derain, Matisse, Picasso, Rouault.

*Charpentier Gallery*: Exposition of painters, past and present, on the theme, "Paris."

*Gallery of France*: Maiyres and young contemporary artists.

*Gallery de la Rive Gauche*: Henri Michaud.

*France-Amérique* speaks with a certain amount of surprise and indignation of the name of Derain on the above list of exhibitors. This artist was one of a few who allowed themselves to be tempted by the Nazi propaganda machine, to accept a free trip to Berlin.

—ROGERS BORDLEY.



Lemonade and Doughnuts: PHILIP GUSTON

## Philip Guston Impresses in New York Debut

PHILIP GUSTON, now holding an exhibition of paintings and drawings at the Midtown Galleries, is apparently not an artist seeking a facile formula in which to fit successive ideas, but is one who is seriously experimenting in various forms of expression to discover his real *metier*. One of his early canvases shown here, *Bombardment*, is carried out in high, almost clashing color with a skillful adjustment of its daedalian composition. The only recent painting that suggests this type of work is *Gladiators*, where the same brilliance of color and able weaving of symbols and figures into a coherent design appear.

Some of his canvases, on the contrary, like *Martial Memories* (shown previously at Pittsburgh) are in low tones, while *The Sculptor*, in the Whitney show this season, is almost lugubrious in its drabness. To offset these somber paintings, *Hallowe'en*, showing children in fancy dress, possesses a gaiety of color appropriate to its theme, yet color that has latent richness rather than stridency. A still life, *Lemonade and Doughnuts*, combines low notes of color with enlivening ones in a handsome spatial arrangement.

There are a number of excellent figure pieces such as *Mother and Child*, in which there is not alone refinement in the painting of the child's figure and the charm of the eager face, but further, a definite sense of its weight as it stands on folds of the mother's dress. *Sentimental Moment*, a seated girl lost in reverie, also has a sense of ponderable form; even the hands lying carelessly on her lap suggest solidity and substance. There are beautiful passages in the painting of the girl's pink jacket.

*Sanctuary* is, possibly, the outstanding canvas of the exhibition. It represents the recumbent figure of a girl, in an easy grace of relaxed posture enhanced by the light from a background window. The color pattern and the design are so completely congruous that the whole canvas conveys a harmonious, unified impression.

Guston is a good painter. Unlike many

of the younger artists, his brushwork is not spotty, his contours have no edginess; forms are well defined, without producing the effect of the contour line cutting off the form.

This artist has exhibited in important National exhibitions, winning an award at the 1942 Virginia Biennial and has won important mural competitions. This is, however, his first one-man show in New York. He is at present art instructor at the University of Iowa. The exhibition will be held until February 3.

—MARGARET BREUNING.

### Evelyn Marie Stuart Says:

A long article in the New York Times by an art teacher stresses the theory that seventy per cent of all people could paint if they would just try, and supports her thesis with illustrations of work by her pupils which might easily pass for Picasso or Modigliani. She infers that, of course, if they hadn't been better informed they might have produced things that could be mistaken for Raphael or Rembrandt—except that they have more taste than to "copy nature." Those allegedly professional modernists who have gone in heavily for the naive and the primitive can rise and take a bow for having supplied the impetus that makes seventy per cent of the population their competitors. Teachers who advocate the method of just leaving the pupil alone with his materials and his desire for self-expression, may soon wonder why there are no longer any art schools or jobs for teachers at all. It has reached a point where the finished technician is indeed finished so far as exhibitions in famous national institutions are concerned. And, if the point is well taken that "freshness of outlook" is more important than skill acquired through training, it would seem to be time for those institutions to close their art schools.

## A. S. Calder Dies

ALEXANDER STIRLING CALDER, Philadelphia-born sculptor whose monuments adorn public buildings and parks throughout the country, died in Brooklyn, Jan. 6, at the age of 74.

The father of the well known modern sculptor, Alexander (Sandy) Calder, the elder artist was in turn the son of another noted sculptor who is best known for his statue of William Penn atop the Philadelphia City Hall. Calder studied at the Pennsylvania Academy of the Fine Arts and in Paris with Chapu and Fiaguere. His prizewinning career began soon after his return to the states where he won, among many awards, the silver medal at the Louisiana Purchase Exposition, St. Louis, 1904; the grand prize at the Alaska-Yukon-Pacific Exposition, Seattle, 1909; and the designer's medal at the Panama-Pacific Exposition, San Francisco, 1915.

One of his best known works is the heroic figure of Leif Ericson, executed for the Federal Government at the age of 60 and presented as a gift to the people of Iceland in 1931, on the occasion of the 1000th anniversary of the Althing, Iceland's Parliament. It now stands overlooking the harbor at Reykjavik. Other familiar landmarks in this country authored by him are the statue of George Washington, statesman, placed against the western side of the Washington Arch in 1918, and the figure of a Revolutionary post rider, one of eight historic statues commissioned by the government, which were placed in the Washington Post Office in 1935; the Shakespeare Memorial, standing outside the Philadelphia Free Public Library; the monumental archways for Throop Institute, Pasadena, Calif., and a group of dancing children for the city of Indianapolis.

Calder also executed religious figures for churches in Philadelphia and Detroit. A member of the National Institute of Arts and Sciences, he also served on Mayor F. H. LaGuardia's Municipal Art Commission.

One of Calder's best known statues, *The Man Cub*, is that of his son at four years of age and is in the Metropolitan Museum of Art.

Surviving besides his wife, Mrs. Nanette Lederer Calder and a daughter, Mrs. Margaret Hayes.

## Boynton Dies at 90

George Rufus Boynton died in New York City January 5th, a victim of pneumonia at the age of 90 years.

Known as "the painter laureate of Army and Navy life," he painted portraits of many famous military leaders. His subjects included Major General Leonard Wood, Lieut. General William N. Haskell, and Major Generals F. D. Grant, Alexander S. Webb, Stewart L. Woodford and James Grant Wilson; Rear Admirals Charles D. Sigsbee and Joseph B. Coghlan. His portraits hang in the Union League Club, the U. S. Military Academy, New York University, Yale, Columbia, Union College, City College, and the New York Yacht Club.

Mr. Boynton is survived by a brother, Walter Hancock Boynton of Medford, Massachusetts.

The Art Digest

## GROSS RINGS BELL

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wn modern...y) Calder the son of...no is be...l William Penn...all. Calder Academ... Paris with...zwinning... return to...ong many...the Loui... St. Loui...he Alaska Seattle, 1905...he Panam...cisco, 1915...orks is h...n, execute...at the age...to the pec...ne occasio...of the Al...t. It no...r at Ryk...arks in thi...the statue...man, placed...the Wash...e figure o...one of eight...ed by the...aced in the... 1935; the...ling outside...ic Library...for Throop...nd a group...city of In...ous figures...a and De...ional Insti...also served... Municipal...wn statu...son at four...etropolitan...re his wife,...der and a...yes.

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SIDNEY GROSS, a young painter now holding an exhibition at Contemporary Arts, has, in the popular phrase, "got something," and promises to have still more in his mature expression. He has studied variously and exhibited in several group showings, but this is his first one-man show. Although at the Art Students League he worked under several well-known artists, he does not show a trace of "influences," but appears decidedly on his own in his imaginative designs and tactful use of luscious pigment.

His still lifes, in which a piece of small sculpture is usually the central motive, are far from still in their gay, yet controlled rhythms and interestingly related forms, which possess richness of surfaces and soundness of substance. *The Rock*, a romantic landscape, brings a similar theme of Goya to mind, yet its fantasy is quite disparate and its play of color entirely remote from the austerity of Goya's citadel on a rock. It is interesting to note how the rhythms of waves, sky and foliage seem to move in a measured cadence, that emphasizes the aloofness of the little house on the cliff.

The self-portrait depicts Gross as an earnest and rather sad young man. Doubtless, the earnestness is there, but one does not believe in the sadness, for at heart he must be gay to produce such lively fantasies.—MARGARET BREUNING.

### Pen and Brush Awards

The Pen and Brush Club announces the jury's awards at its Annual Members Watercolor and Sculpture Exhibition, on view at club headquarters through January. The watercolor jury composed of Virginia Carleton and Gail Trowbridge awarded first prize to Greta Matson for *Grief*; first honorable mention to Agnes A. Abbot for *Burning Brush*, and second honorable mention to Betty Waldo Parish for *Millbrook Road*.

The sculpture jury, composed of Joseph Pollia and Donald DeLue, gave first prize to Ruth Yates for her head *Joe Louis*; first honorable mention to Beonona Beronda for *Ram*.

*The Rock: SIDNEY GROSS. On View at Contemporary Arts*



*Street Musicians: FRANK DI GIOIA*

## Humor and Hardship in Little Italy

FRANK DI GIOIA'S oil paintings at the Argent Galleries show that he is as much at home in this medium as in his more familiar tempera works. He continues to use themes of Little Italy, where he has lived intermittently since his arrival in this country from Italy at the age of eleven. His work in oils differs from his previous paintings both in an increase of scale which brings his tiny figures to more normal proportions, and in more clarified design.

The world which di Gioia paints is one that he knows thoroughly; he does not strive for picturesqueness, but sets down the wandering *Umbrella Man*, the itinerant merry-go-round, the street musicians as he has observed them, sheering away from sentimentality by a dash of satire, yet touching his themes with a latent tenderness. *Love in Bud*, a group of youngsters on house steps

gazing half bashfully, half boldly at each other, forms an amusing group of ogling boys and simpering girls, yet is as thoroughly romantic as Romeo and Juliet who had a balcony and moonlight to set off their love-making.

In no canvas does the artist's power of sharp characterization reveal itself more than in *Beggar*, the crouching figure of an old woman with outstretched, grasping hands, huddled in her mean garments as a dainty shoe and silkstockinged leg at the side of the canvas suggest the uninterested passerby. *La Bella*, a woman of gargantuan proportions and equally enormous hat coyly posed, and the overwhelming magnificence of costume of the bride proudly standing by her elegantly arrayed (and seated) groom both have satire that almost touches burlesque.

But *Summer Evening*, with groups seated on park benches and the lights picking out the greenness of the foliage as well as the gayly colored dresses, is a poetical translation of a moment of rest and relaxation for hard working people under the spell of night and its beneficent freshness.

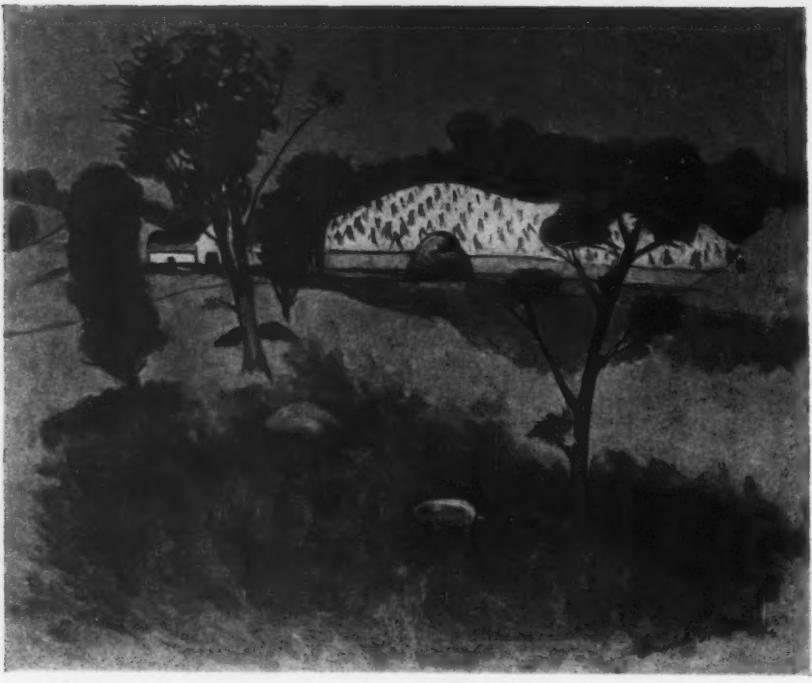
With his gift of dramatic expression and resources of rich color, di Gioia gives a vivid rendering of life little known to most of us, a world imbued with so much spontaneous gaiety and whole-hearted enjoyment that the harsh background of poverty and toil is obscured.—MARGARET BREUNING.

### Explaining Modern Art

What the modern artist attempts to do and how he does it is the theme of the current exhibition at Wesleyan University's Art Gallery. Prepared by the Museum of Modern Art, the show consists of 13 large panels of reproductions of famous 19th and 20th century French and American pictures, together with explanatory text. It is one of the most popular of the Modern's travel-shows.



*January 15, 1945*



Connecticut Landscape No. 29: VINCENT SPAGNA

## Vincent Spagna Passes in Review

AN EXHIBITION of eight years of Vincent Spagna's paintings is being shown at the American-British Art Center in New York until January 28. Spagna has been an integral part of the exhibition scene for a decade or more, but I doubt if many are aware of the extreme niceties to which he holds in every painting or the underlying lyricism which affects his translation of landscape, portrait subjects and detail studies. These thirty paintings present one of the most interesting views of a modern artist the season may afford.

For Spagna, one will soon recognize, suffers the same bedevilements that drive other sensitive artists to energetic exaggerations and immature oration. All is under control with Spagna: his training is thorough, he feels color with unusual sensitivity, and he feels life's disorder as keenly as any. But in the act of painting with the studied simplicity which gives style to all his works, there leaks

out this reined-in explosiveness. It makes his conventional works (portrait studies, green landscapes, still-lifes) more sharply right in their emphasis, or their color subtleties; and it touches certain freely chosen subjects (*Musicians*, *Intolerance*) with a pungency that might be described as surrealistic.

One will find a bald-headed man, a character of Spagna's own devising, cropping up here and there. He seems to be this well-manned artist's outlet. Or maybe he is his mascot, or his "disturber of hesitancy," as Francis Stockton once described such a sprite. At any rate, he serves in the exhibition to give a key to the unusual talent reviewed at this time.

One of the most delicious moments in the exhibition is when one comes down to earth suddenly with a painting, done straight from nature, of a tired old cow and her newborn suckling calf.

—MAUDE RILEY.

VINCENT SPAGNA



## Drawings by McBey

The January attraction from the Wiggin Collection at the Boston Public Library is a large exhibition of drawings from the hand of James McBey, noted British etcher, now working in America.

Arthur W. Heintzelman, curator of the collection, states that the McBey exhibition is most appropriate, showing the relation of art in war, and tells how in March, 1917, McBey was recalled to the London War Office and given the post of Official War Artist with the Egyptian Expeditionary Force. The campaign in Egypt and Palestine produced work which critics feel marked a peak in McBey's career. His pictorial version of those treks across the desert is best expressed in *Dawn: The Camel Patrol Setting Out* (one of the most expensive contemporary etchings).

## Prints at Riverside

A LINOLEUM SKETCH of two winsome puppies titled *Daisy-Inky-Stinky* by Ethel Spears is one of the 143 prints comprising the joint exhibition of work by members of the Northwest Printmakers of Seattle and the Chicago Society of Artists, currently hanging at the Riverside Museum (through Feb. 18). While *Daisy-Inky-Stinky*, a charming work in its place, is not representative of the entire showing, it is indicative of the general tone of this disappointing show. The trouble, we found, lies not in poor execution of the prints but rather in the low level of aspiration.

The collection from Chicago, while harboring many pleasant but slight works, does come through with a few printmakers of original talent. S. Greenburg, who works in linoleum, knows how to use this often crude medium to its best advantage, even turning its defects into assets. With quick, vigorous slashes of light and dark, the artist sets a place, mood or character with great economy and imaginative suggestion. Another outstanding artist is Paula Gerard, whose lithographs reveal a sensitive sympathy for humanity.

The most widely represented artist, Fritzi Brod, is also one of the most imaginative. Here the lithographing method is used primarily as a drawing medium. Most of these pictures deal with women caught in a recollective mood and are well done. Sensitively drawn, they possess also a provoking paganism. *Resting* best expresses this curious blend.

The fourth exhibitor warranting special notice, Raymond A. Katz, is an uneven artist. His most successful work, *Hungarian Gypsies*, is rhythmic and charming, and *Stag*, a study of a men's club, is also well executed.

Other Chicago artists whose works are notable are Gustaf Dalstrom for his illustrative farm and street scenes; Frances Foy for her finely delineated etchings; Marjorie Hartmann for her well controlled silk screen; Andrene Kauffman for the unusually well done if unoriginal double headed drawings; Beatrice S. Levy for her *Maize*; Flora Schofield for her capable linoleum cuts; Dorothy Stafford for her *Mask*, and Ethel Spears, Frances Badger and Kathleen Blackshear for their gay animal illustrations.

Among the more successful and ambitious undertakings by the Northwest Printmakers are Fay Chong's well designed woodcuts, Ethel Ernesti's earnest *Work* series, William S. Gamble's well thought out *Memorial Day, 1940*, Dorothy Dolph Jensen's *Freighters in Lake Union*, Jean Small King's suggestively drawn lithograph, R. C. Lee's descriptive wood prints, Ruth Pennington's fresh linoleum color abstractions and Ambrose Patterson's subtly colored linoleum block, *Kilauea Volcano*, and his well designed *Acrobatic Fantasy*.

—J. K. R.

## Old and New England

Featured in the next DIGEST will be the "Old and New England" comparative exhibition which opens Jan. 19 at the Museum of the Rhode Island School of Design, Providence.

The Art Digest

## The Digest Interviews: Josef Albers

A MAN OF INFINITE patience and no little inherited stubbornness (to which he admits), Josef Albers has made as many as twenty drawings on tracing paper for the study of one scheme for a finely balanced lithograph of abstract nature.

Twenty-two years a teacher, and always an artist, Albers finds his present life very much to his liking. He lives on a mountain in North Carolina, remote from neighbors but surrounded by a faculty of twenty, with a reduced student body of about fifty girls and boys. This is his twelfth year as professor of art at Black Mountain College, to which he was summoned at the close of the Bauhaus School in Weimar, Germany.

Albers speaks of his Westphalian stubbornness which once kept him working on a glass painting for a year, wrestling with such physical laws as balance from axis, stresses, weights of materials, which had to be counted out mathematically, and measured in millimeters. But last week, Albers was in New York on the occasion of an exhibition of his paintings, woodcuts and lithographs at the New Art Circle (current until Jan. 24). And we noted a relaxed North Carolina air and a look of contentment about the mild countenance of this 57-year-old artist which prompts us to wager that he doesn't work that way now.

Concerning the 16 abstract paintings in his exhibition, the artist described to us how he counts them out mathematically. He measures the areas of color (as no doubt Mondrian did); makes them of equal light-intensity, as well as area; likes to bring into neighborhood with each other colors that go the very worst together. For instance, in *Mirage* he has used green, violet and red in equal amounts. But by studied placement and evolved relationship with surrounding areas, he brings them into accord and "makes them work." Solving a self-made problem is a great joy to him. Albers once sired 100 variations on a single theme and he always loved his newborn best. He uses pure, unmixed colors; applies them to an absorbent ground so that the oil goes in and the pigment comes out—bright.

Like Feininger and Kandinsky, other former members of the Bauhaus, Albers talks music when talking painting. He employs "beat" in his paintings; likes them to "scan." His colors are his notes and he observes that while in music one note can be sounded, no one color may ever be considered by itself. Nature does not allow the isolation of one color. So each must be adjusted according to what others are present.

Josef Albers thinks Europe is a hard place for an artist to work because of its "distracting romanticism." Believes Europe is done for as a cultural center for some time to come, although Paris may again become a buying center for art.

We took Mr. Albers to see Miro's latest paintings on view at Matisse (re-



*Slow Swirl at the Edge of the Sea: MARK ROTHKO*

## The Mythical Rothko and His Myths

MARK ROTHKO has been a kind of myth in contemporary art for about ten years. As a member of the Secessionist Gallery and one of "The Ten," during the thirties, his paintings have appeared singly from time to time in Expressionist groups. One gathered that he was a determined non-conformist, but his personality as a painter has remained veiled.

An exhibition of Rothko's recent work, current at Art of This Century, will naturally be met with interest. To find him dealing with myths as subject matter seems only poetic justice.

Last month, Sidney Janis, amateur art collector and exhibition director, in attempting to classify all moderns as

either abstract or surrealist painters in a book on that subject, lifted Rothko out of the abstract group into which he had wandered and called him a surrealist because of such "overtones" found in his work. We maintained at that time that he was neither. What is Rothko? More of a problem than ever!

In the fifteen paintings now on view (through Feb. 4), Rothko continues to be elusive. His color is subconsciously dictated in most cases, it would seem, and results in subtleties of great beauty now and then. We have made no study of the myths his paintings celebrate, taking it that they serve the artist only as a tangential escape route for form, and are not literally important to him. It is extraordinary that when Rothko clicks (and in this kind of painting, all depends on color, texture distribution of large forms and detail, and suggested anecdote) he makes a remarkable impression. When he misses, the failure is complete.

*Vibrations of Aurora* is painted in a vibrant dull green with truly original forms developed in white: a whirl that whirls, sheaves that bristle, the balance of color and form seeming right in every way. Nothing else is so fine as this—although *Syrian Bull* and *Sacrifice of Iphigenia*, are distinctive.

It is in the tall panel *Tiersias* that he fails most embarrassingly and in several others whose color structure is built around pink. His most ambitious canvas, *Slow Swirl at the Edge of the Sea*, which it must be confessed also fails for lack of decision, nevertheless serves a real purpose in the consideration of this new figure in the arts. It illustrates the extent of courage a painter must have to make a sortie of this kind into unexplored territory. What is the profound deficiency this picture suffers from would be hard to name. One is inclined to sympathize with rather than blame its failure.—MAUDE RILEY.



[Please turn to page 30]



Ablution: EDGAR DEGAS. (Charcoal Drawing)

## The Penetrative Power of Edgar Degas

BRONZES, drawings and pastels by Edgar Degas, now on view at the Buchholz Gallery, form an impressive exhibition. It is, perhaps, easier to realize from his work in these mediums than from his paintings how the classical tenets of Ingres and the influence of Japanese art blended curiously in a highly individual expression. While *la probite de ligne*, sponsored by Ingres, is always apparent, as obviously apparent are the decentralized composition and the raised horizon line of Japanese prints which allowed Degas to escape from the conventional formulas of geometric composition.

Above all, this comprehensive exhibition reveals the unrelenting study and patient recasting of subject matter that preceded each finished work, whether Degas modelled a figure in wax to satisfy his anatomical precision or executed numberless drawings of the same theme. An infinite capacity for taking pains may not be genius, as it has sometimes been proclaimed, but it is an aid to genius. To a friend who commented

enthusiastically upon the spontaneity of his work, Degas replied dryly, "There is no work less spontaneous than mine."

After a few early experiments in romantic art, Degas became a confirmed realist, striving to paint the life he knew, but never confining himself to a mere exactness of statement, for he was peculiarly sensitive to abstract beauty as well as to the significance of the reality which he represented. It was his especial contribution to present the familiar in an unfamiliar guise, triumphing over literalism through the power of his own reactions. Consequently, it is from the unusual angle of looking down from above at the stage on its moving figures that he attained many of his unforeseen and surprising effects.

His absorption in the flux of movement, the resiliency of a momentary pose, the delicate balance of a gesture led him to model figures in wax. Yet if he did not regard his sculpture as an end in itself, he was a truly brilliant sculptor. There is veracity of bodily

movement in these apparently carelessly modelled, yet actually delicately apprehended pieces that gives them an immense vitality.

This same penetrating analysis of muscular reflexes is felt in his drawings and pastels. His power of building up form with a vibrant, flexible line, imparting a tension of life between mobile contours suggests Ingres, but the final palpitating life of Degas' figures are a far cry from the frigid perfection of Ingres' paintings. In these drawings of dancers and bathers, he sums up often with a single gesture a whole series of movements. In the two-figure charcoal drawing, *Ablution*, the broad trenchant lines, the remarkable relation of blank spaces, the whole simplified statement show how much can be said with the greatest economy of means.

In the pastels with their broken color and fugitive appearance of light there is often a magnificent abstract design built out of realistic material. As in the bronzes, one realizes with amazement what dynamic power Degas gives to the thrust of a dancer's foot on the upraised arm of a woman combing her hair. With the highly sensitized vision of the artist and his brilliance of draftsmanship there is the always classical note of "Nothing too much."

—MARGARET BREUNING.

## Brooklyn's Exuberant Primitive

No more astonishing than the so-called discovery of a tree growing in Brooklyn should be the intelligence that the same maligned borough has been harboring a landscaping primitive. A Viennese housewife, Regine Gilbert, has lived in Brooklyn the past 20 years, and her only prior relation to the formal art world was through a son, now in service, who studied art. Mrs. Gilbert has never had a lesson and the result of her self-expression during the past few years will hang at the Arthur U. Newton Galleries from Jan. 23 to Feb. 3.

Her landscapes, some imaginarily tropical and some plainly rural, share the charm and misconceptions of other primitive work. Bright in color and thick in texture, Mrs. Gilbert's pigment is moulded to describe form. Her florals are decorative and flat and gay. Some of the pictures have been shown in group exhibitions at the Brooklyn Museum where Mrs. Gilbert has been called "Brooklyn's most exuberant and imaginative primitive." —J. K. R.

## War Art in "Fortune"

Two collections of war art appear in the January issue of *Fortune Magazine*. *Freeing Paris* is a series of on-the-spot watercolor sketches executed on newspaper by Emlin Etting, official French language announcer in London for the American Broadcasting Station in Europe who was attached to Gen. Patton's Third Army (see DIGEST, Dec. 15 issue). These drawings were the first art records of the Liberation seen here.

The second collection is a portfolio of Russian cartoons, composed by poster artists Kupriyanov, Krylov and Sokolov, who work as one man under the joint signature of Kukryniksy.

*The Art Digest*

### RECENT GOUACHES BY

## MILTON AVERY

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## Painting Psychiatrist

CHARLES R. HULBECK, psycho-analyst whose oils, watercolors and drawings are on view at the Feigl Gallery through Jan. 24, is something of a prodigy in the art world. A well-known German author who was forced to flee his country early in the Nazi regime when one of his plays was removed from the stage by SS-men, Hulbeck (Richard Huelsenbeck then) is one of the pioneers of the literary Dada movement in Europe. Now an American citizen practicing psychiatry in New York City, he turned to painting four years ago at the age of 44. What is remarkable about the exhibition is his facility with the watercolor medium, particularly since the doctor-author-artist is self-taught.

As an artist his professional career began early last year with a one-man show at the Bonestell Galleries. At that time this was considered a premature gesture by some critics, but his current exhibition reveals a greater art maturity, although it is still evident that his command of oils is not yet sure.

The eight watercolors, however, would do credit to any professional artist. *Winter Landscape* and *Harbor* are painted with bold slashes of rich, wet color applied to the paper with certainty and imagination. In these, too, hints of his eight hour daily work—psychoanalyzing—are happily absent. The oils, on the other hand, do contain a few disembodied heads and limbs as well as some anthropomorphic vegetation. Their color generally lacks the clarity and beauty found in the watercolors. But *Lion Hunting*, one of the best canvases, is perhaps an indication of his future work in this medium. It is fanciful, well designed and has the power to pull the observer into the mood of the picture.—J. K. R.

### Drawings by Schiefer

Drawings of southern France and New York City done during the past ten years by Johannes Schiefer are being shown at the Mortimer Levitt Gallery through Jan. 30. Alsatian-born Schiefer, who served with the French and later with the British armies, is now living in New York City.

The drawings alternate between two styles. For his large, panoramic landscapes and city views Schiefer uses a fine pen and brush line on varnished white board, and in many of these works has adopted the various calligraphic techniques of the Chinese masters, incidentally making use of their method of depicting infinite landscape. The artist's other style is a more painterly one, composed of short, thick strokes and is similar to the techniques of 19th century French isms. Not pre-painting sketches, the drawings are complete pictures, executed with care and charm.—J. K. R.

### Theodore Sizer Returns

Dr. Theodore Sizer, director of the Yale University Art Gallery, has returned to his post after being honorably discharged from the Army. Dr. Sizer was invalided from Europe in June. Serving as a Major with the Allied Military Government of Occupied Territories, he saw active duty in North Africa, Sicily, Italy and England.



*The Yellow Ribbon:* MOSES SOYER

## Evaluating Moses, of the Painting Soyers

PAINTINGS BY MOSES SOYER, at the A.C.A. Gallery, are divided between figure pieces and landscapes, with the former predominating. Soyer is a realist in the sense that he paints the world he knows, but redeems his work from literalism by imaginative seizure of his subjects, which results in his figures appearing with casual, unposed gestures without any evidence of formal "arrangement." Yet he is a sound designer as well as an excellent painter.

In fact, it is Soyer's facility that sometimes betrays him into a superficial portrayal of some of his subjects, as in *Group of Men*; the background figures of *A Family*; or *On Cue*, where the elaborate costume has been more carefully presented than the characterization of the dancer.

Soyer's actual power of penetration of personality is well displayed in his portraits; *Vincent Canade, Head of Stella*, *The Old Masters* (Burliuk and

*Stella*), or the delightful double-portrait, *Stella Painting Walkowitz*, with its complacent sitter and intent artist.

If *Girl Ironing* seems to lack the physical force of her occupation, it is still a compelling canvas. In *Sailor's Farewell*, the rhythmic forms are so ably presented that only a longer viewing brings a sense of a lack of emotional intensity that would have made it convincing. *Three Ballerinas*, in which the artist's flair for unexpected and provocative composition, and *The Yellow Ribbon*, so appealing in its unusual spatial design and beautiful play of color, are two outstanding canvases that give the real measure of the artist.

The small landscapes possess fine perception of the essentials of each scene with soundness of formal design and appropriate color. The large *June 6, 1944, Truro, Mass.*, showing dunes and sea under a summer sky, would be more

[Please turn to page 30]

## PAINTINGS BY MILTON AVERY

Through February 3rd

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*Interurban*: FRED ALEXANDER (First in Watercolor)

## New Year Annual at Butler Institute

ONE OF THE LARGEST regional exhibitions is being held at the Butler Art Institute, Youngstown, Ohio, where the 10th Annual New Year Show is hanging through January. More than 900 paintings by 367 artists were submitted to a jury composed of William M. Milliken, director of the Cleveland Museum, and artists Doris Rosenthal and Robert Brackman. Prize-winning pictures among the 279 oils and water-

colors by artists from Ohio, Pennsylvania, Virginia, West Virginia and Indiana include:

John Teyral's *Algerian Soldiers*, oil, \$125 in War Bonds; Carolin McCreary's *Clouds Over the Point*, oil, \$50 War Bond; Kenneth Loomis' *Vanity*, oil, \$25 War Bond; Fred Alexander's *Interurban*, watercolor, \$100 War Bond; Henrik Mayer's *Summer, Erie Canal*, watercolor, \$50 War Bond; and Paul

Craft's *Sumac*, watercolor, \$25 War Bond.

Awards to local painters include \$25 War Bonds won by Paul Hendricks for *The Bathers*, oil; Fred Yost for *East Palestine Night*, watercolor; Elizabeth Busch for *Autumn Gold*, floral watercolor, and James Beatty for *An Afternoon at Roger's*, oil.

Among the nationally known artists represented in the Annual are Clarence Carter, John Steuart Curry, Hobson Pittman, Giovanni Martino, Greta Matson, Antonio Mattei, Samuel Rosenberg, Ivan Le Lorraine Albright, Frederic Whitaker and Carroll Bill.

## McCoy Paints Maine

Maine landscapes in watercolor by John W. McCoy, now on view at the Babcock Galleries, are carried out fluently in pure, cool color, the paleness of sky and water intensifying the somberness of the great hemlocks that fringe each scene. *Toll's Cove*, with a shadowed foreground through which may be seen a glimpse of a white building gleaming in the sun and a flash of water, is an effective translation of visual experience. Equally arresting is *Channel Survey Boat*, with its thrusts of heavy boughs almost across the canvas through which there is a vista of sullen water and faintly illuminated sky. *Mending Traps* is enlivened by the calligraphic patterns in the confusion of twisting ropes on the platform. There is an immediacy of effect about this picture which is most appealing.

A few of the pictures are on too generous a scale, too explicit for the medium of water color, so that they do not share in the spontaneity and freshness of swift impression that the other pictures possess. A delightful rendering of a lonely, little pony, *Pegasus*, gazing out over the meadow in eagerness for companionship is a high point of the showing, which will continue until January 20.

—MARGARET BREUNING.

## Geri Pine's Genre

A young woman artist, Geri Pine, whose fourth solo exhibition, composed of 24 small paintings, was shown at the Bonestell Galleries, January 1 to 13, has never been guilty of painting without inspiration. Each of her shows is of different flavor; they are fresh, always and modest.

Her theme this time was "Out of My Life" and she created some appealing little genre paintings concerned with the butcher, the baker, the kids on the corner; such a rarity as a New York fire; and such an institution as her visit to Mama every Friday night. They are, for the most part, quickly stated and quietly humorous little comments which sometimes have real pictorial quality. Herself in blue mantilla is called *A Rose for My Birthday*, a very pretty little painting. *Confirmation Day* is a complete and captivating picture. Her husband, Nat Werner, is seen sculpting a mother and child group. There's a look-in on a stuffed bird auction and on footlight-illuminated *Bolero* dancers—two original conceptions. Geri Pine never overworks her paintings nor burdens them with added afterthoughts.

—MAUDE RILEY.

*The Art Digest*

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The MUSEUM of the City of New York opens to the public on January 17 a comprehensive showing entitled the Alfred E. Smith Memorial Exhibition. Official ceremonies will mark the private preview a day earlier with addresses by Mayor LaGuardia, Archbishop Spellman, and Park Commissioner Moses.

The exhibition is a chronicle of Governor Smith's life, beginning with a photograph of him at the age of four in 1876. Included is a scrapbook he started as a young man, and it tells much of his life. Also on view are the desk he used when minority leader of the New York Assembly, the chair in which he sat as Governor in 1919 and 1920, and the desk at which he worked as president of the Empire State Building. The last carries a desk set, a present to him by Mrs. Smith.

There is a wide variety of souvenirs and personal possessions of interest, such as the uniform and orders he wore as Knight of the Holy Sepulchre, gavels given him by the Downtown Tammany Club, a silver tankard, sets of notes for his campaign speeches, a desk pad with the day's business noted on it, cartoons, and many other interesting and odd items.

The collection would not be complete without an article that marked the "Happy Warrior" through many years. You've guessed it—a brown derby.

The exhibition will remain on view through April.

#### Temperas by Schanker

More than twenty new tempera paintings by the American artist Louis Schanker are hanging at the Mortimer Brandt Gallery through Feb. 3. The exhibits range in theme from semi-abstract compositions, like the beautiful *White Silo*, to pure harmonies in color and design.

Whether Schanker is expressing an idea in abstracted form or composing a muted color tapestry, he always delights with his thrilling use of color which he puts on thick paper in layers, never losing the purity of each shade. The forms are described either by outline drawing and cross hatching in pen and ink—which further adds to the woven effect of the gouaches—or by using contrasting color outlines. It is disappointing, however, that the artist succumbs at times to current irritating sophistry by placing a title like *The Lame and The Halt* to an abstract exercise in tempera which arouses none of the emotions associated with the subject.—J. K. R.



*The Lady of Shalott:* TCHELITCHEW

#### Reverses Laws of Anatomy & Painting

TCHELITCHEW is painting privately, these days, it might be said. While once he seemed to be reaching for the admiration of the multitude by packing a world of riddles into colossal compositions (*Hide and Seek*, which appealed to lovers of children, and *Phenomena*, which carried a shock element with its bestial details), he is now painting for an isolated few. Perhaps these recent paintings, shown until February 3 at Durlacher Galleries, are a purposeful resolution to be precious not only in extent of appeal but quantitatively, too. It is no longer necessary, he may have reasoned, to give out more than a fragment per picture.

There is one form in each of the 14 paintings in the show—generally a head. But one is three-quarters of a man; and there are several treating only with an eye. Seven of the paintings found owners before the exhibition. They went to the Princess Gourielli, Mrs. Huttleston Rogers, the Marquise de Montferrier and Mr. Edward James—which gives an idea of how well Tchelitchew's new manner is working out. *The Lady of Shalott*, reproduced, is representative of the new X-ray eye the Russian surrealist has turned upon human anatomy, in this series.

Using gouache exclusively, and with

miraculous technique, he has somehow accomplished a glow of inward light emanating from the intricately directed life lines with which he composes these inside-out studies. Fleshly contours are shadowed behind the venous structure and most of the eyes seem to spin like puppet planets. When the eye is considered by itself, eyelashes are apt to float upward like the fronds of a sea anemone. Tear ducts and mastoid glands are some of the other forms on which the artist plays for his anatomical orchestrations.

In practically eliminating compositional considerations by merely centering the one element with which the picture deals, the artist is left free to put his all into the development of his shadow game. But they may hardly be called pictures for this reason, as brilliant as they may be in execution. He has cleverly absolved himself from those obligations a painter must assume in making a picture and while he is due a wreath of some kind for following his inclination in what must be an absorbing pursuit, he is sacrificing what will have to be re-won some day before too late.

In his drawings, which compose half the show, these objections do not obtain, and there are some beauties among the anatomical and abstract subjects he has treated. One big plaster hump under glass, which has been imbedded with rocks and shells of many genii to take the form of a sleeping female torso, is certainly expressively Tchelitchew and seems to be his own admission of a need for concreteness after executing so many fragmentations.—MAUDE RILEY.

#### Bronx Artists Guild

Watercolors and oils by members of the 25-year old Bronx Artists Guild are on view at the 8th St. Gallery through Jan. 21. Organized at a time when the Bronx was something of a rural suburb, the Guild still meets in a neighborhood library and continues to attract landscaping artists. Many of the members, however, appear to have deserted the Bronx for the more paintable lanes and shores of New England. Notable among the oil paintings are John Karpick's *The Last Snow*, Florence Mills' warmly brushed *Longfellow's Home* and Ernest L. Summer's gently painted *Winter Glen*.

The watercolor group presents a brighter general face with Karpick's wet *Garden Pool*. Charlotte Livingston's *Beach Plums*, Marie Silbernagel's softly indicated *Dwellings Along Bronx River* and David Stewart's crisp *Boat Yard on the Sound* are outstanding.

—J. K. R.

## NUDES BY EILSHEMIUS

January 22-February 10

VALENTINE GALLERY

55 E. 57



Study of a Boxer: MAHONRI YOUNG

## Mahonri's Drawings

IN THE BOOK OF MORMON, Jared's anonymous brother is inspirationally named Mahonri Morianchimer (phonetic spelling) by Joseph Smith. Twenty days before the death of Brigham Young, a son was born to his son Mahonri. "What will we call him?" the proud father asked his wife. "Why, Mahonri, of course," replied the mother. "But Morianchimer will follow only over my dead body," concluded the male parent of the artist-to-be.

The Mahonri M. (for Mackintosh, his mother's maiden name, not Morian-

chimer) Young who outgrew Salt Lake City at an early age and went into the world as an artist, shed parts of his name as his fame grew. First the M. went. Later even the Young was superfluous, and for many years now, with regal simplicity, his sculptures, monuments and drawings have been signed simply Mahonri.

Young has long since become a legend, a sort of nebulous, publicity-shunning elder statesman of the arts, and it was with considerable pleasure that we found the artist himself to answer questions about the fifty-odd drawings now being shown at the Weyhe Galleries (to Jan. 27). He explained how the handsome wall full of female nudes both were and weren't sculptor's drawings. From literally thousands of such, only two sculptures have seen the light of day, but 67-year-old Young is still young enough to hope that more will follow. The same, to a lesser extent, applies to the group of incomparable action drawings of boxers.

The work exhibited covers a period of thirty years, but a stack of extraordinary sketch books date back to 1901. One is impressed again and again with the vitality, strength and captured action inherent in even the smallest sketch.

The artist is now at work on the latest of his many heroic, multiple-figure monuments. When bronze returns from the war, *This Is the Place*, which commemorates Brigham Young's discovery of the Great Basin, will be cast and installed on the transcontinental highway about five miles from Salt Lake City.—JO GIBBS.

## Grossmann Anew

PAINTINGS by Edwin Booth Grossmann, veteran artist, are being shown at the Lilienfeld Galleries. Grossmann, whose work has been included in many large exhibitions and in one-man showings, the last at the Marie Harriman Gallery, builds up his designs in broad areas of rather brittle color, usually brilliant, but sometimes somber. A characteristic work is *Gladioli*, in which the loosely defined forms are carried out in clear, high color which is caught up and intensified in the *decor* of the background and the cloth on which the vase stands.

Occasionally, as in  *Rocks*, the indeterminate areas of bright color render the design confusing. But in *Autumn*, its large forms in muted reds and deep browns, or in the dramatic *Storm Light, Maine*, the work gains in effectiveness from its bold handling.

*Girl in Blue and Gold* is rather pallid, and *Farm Girl*, although more substantial, does not convey a sense of bodily structure. Two of the outstanding canvases, soundly designed and developed in appropriate patterns of light and color, are *Storm Over Lake* and *Winter*. The exhibition continues through January 27.—MARGARET BREUNING.

### By Invitation Only

Hobart Nichols, president of the National Academy, states that owing to limitations of space and difficulties imposed by wartime conditions, the Graphic Arts Section of the 119th Annual of the Academy will be by invitation only.

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HARRY DANIELS

## Kind in Spirit

HARRY DANIELS might be placed in the largest of all possible pigeon holes marked Primitive, but I would prefer (if such is necessary) to label his paintings just shown at the American British Art Center as naive—in spirit. And it is the spirit of the work of this mature artist, rather than his technique—which is smooth to the point of reminding one of Utrillo when similar subjects are used—that has the child-like quality found now and then in the paintings of peoples of Slavic origin.

On the advice of the sculptor Gliedenstein, Daniels learned the trade of tailoring as a young man, "to take him into the world." He cut clothes in Warsaw, Berlin, Paris, London and New

York, and never forgot the flavors of their surrounding countrysides, or that of his native Kolo in Russian Poland. Homogeneous as they are, each of the sixteen canvases in this first New York showing partake of the very intimate personality of a locale, be it Russian Poland or Peekskill, New York.

Mané Katz wrote in *The Day* that Daniel's work seems "At first glance, so simple . . . Naturally, we are surprised at such utter plainness. . . . Particularly we Jews, with our inner experiences and searching souls, have been drawn away from what is too simple and too clear to the eye . . . cannot approach a picture without feeling there must be some deep meaning hidden and requiring thoughtful attention. . . . But as we stand in front of these pictures, we soon forget the inner conflicts and soul searching. . . . The broad vast skies, the motherly earth, the poor though good souls—all this you realize, and feel a fresh and caressing wind pass over you. His love of nature and people actually sing from his paintings."

Blessed indeed are the pure in heart.

—J. G.

## African Negro Art

The Denver Art Museum is arranging an exhibition of African Negro Art which will open in Denver on January 23. It will consist of 240 pieces of art work from Benin, Yoruba, Dahomey, Liberia, Sudan, the Cameroons and the Congo, and also includes a series of Bush Negro pieces from the Guineas.

Later the exhibition will go to the Fine Arts Center, Colorado Springs.

## Diverse Moderns

AN EXHIBITION of Modern Paintings, at the Bignou Gallery, is a stimulating occasion, possessing a wide variety of expression and proving that not only can good paintings live together amicably, no matter how diverse their character, but that they heighten each other's interest by this very diversity.

Nothing asserts this fact more clearly than the propinquity of Chaim Soutine's *Peasant Boy*, in its boldness of color and freedom of expression and the exquisite *Summer Bouquet*, by Vuillard, so carefully brushed, so delicately held to precision of design.

Pierre Sicard's *Quay in Paris* distills such a nostalgic atmosphere of the past that it is hard to pass it by. A handsome Utrillo, *Chartres*, with curving streets of old houses and a glimpse of the cathedral; Bernard Lamotte's light and color in *Quai aux Fleurs*; and Andre Girard's *The Open Window* are other appealing scenes.

*Young Boy*, by Andre Derain, is one of the topnotch paintings of a gifted but uneven artist. Lurcat's *The Palm*, with its blue sun that actually casts a blue radiance; an early and vehemently expressive canvas, *The Singer*, by Rouault; and a nude, a reclining figure by Pascin that possesses the solidity so often lacking in his work without any sacrifice of his evanescent color, are other noteworthy items. Andre Bauchant's neat, tight little bouquet, *Field Flowers*, so obviously painted with delight in their beauty, is a decided contrast to Dali's operatic fanfare.

—MARGARET BREUNING.

## KNOEDLER

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WATER COLORS BY  
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Jan. 15-27  
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## Graham Abstractions

ELLWOOD GRAHAM, well known in the West for both his art and his escapades, is holding his first exhibition in the East at the Marquie Gallery (until Feb. 10). Young Graham (not to be confused with the older and better known John Graham) and his artist-writer wife, Barbara Stevenson, were born to innocent trouble, and as a result are uncommonly well acquainted with the police and publicity. For instance, Graham has a hard time explaining to the local constabulary that a first sketch, precise as a photograph, of a war-vital bridge or building will eventually be abstracted to the point of unrecognizability, and therefore rendered harmless.

The first overall impression of the show is one of beautiful, almost musical color. The artist takes a theme, say yellow (which he handles particularly well), and develops it in fugue-like harmonies. Although most of the work was executed since Graham's honorable discharge from the Navy in 1943, one traces a definite progression from the near-abstract to the completely non-objective, a steady disciplining of color and design, and the development of some remarkable textures.

Some of the latest canvases, which are severely non-representational, retain an unusual amount of form, depth and solidity. This is an auspicious and highly interesting debut by a promising artist.—J. G.

WATERCOLOR EXHIBITION  
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ROBERT CUMMINGS  
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barzansky galleries  
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## Wiseman Exhibits

AN EXHIBITION of 22 outdoor paintings by Robert Cummings Wiseman, showing at the Barzansky Galleries through Feb. 3, represent I know not how many years of work but they speak for an alertly alive observer who can be practical one moment and thoroughly romantic the next. The effect of his country scenes, flowers and picnickers, sailboats and highways, beaches and streets, is almost that of a group show. Twice he is very near Arthur B. Davies in his romantic interpretation of willows and meadow brook; again, he manipulates the forms of jagged rocks to compose several strongly designated and palette-knife rendered landscapes of compelling effect.

Stormy skies are treated in several canvases—one of them being all sky, with the exception of a watertower tank tucked in the lower right corner of the view. His color is in turn restrained and daring. It is in paintings of low tone: *Bowl of Fruit*, *The Washington Arch*, the *Cool Retreat*, that I find most pleasure. This is Wiseman's first show in six years.—M. R.

## Four Landscapists

Four watercolorists are showing their favorite landscapes at the International Print Society through Jan. 29. Represented by the most pictures is Mary Hoover Aiken, who splices her beautifully painted scenes with surrealist props. *Moon over Cranberry Bog* is a landscape which would be sheer romanticism were it not for the ubiquitous sea shell and crust-opened earth. In *Love Amongst the Crook Necks* the humor of the common squash is well exploited. *Pre-hysterical Monsters*, despite its provoking title, is merely a well handled study of tree trunks.

Charles Trumbo Henry uses dry color and brusque delineation to set the seasonal harshness of his landscapes. Letterio Calapai shows landscapes done in looser technique. *The Shack* is one of his best watercolors. Lewis Daniel paints spring and summer mountain landscapes in vivid color and calligraphic line, expressing well the rich verdure of his subject.—J. K. R.

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The Art Digest

## "Collectors" Hold Annual Drawing

THIRTY-SEVEN PAINTINGS and two pieces of sculpture were awarded winning members at the recent annual drawing of Collectors of American Art. Other members received an etching by Stephen Csoka, a drypoint by Poty or a serigraph by Guy Maccoy. The works distributed are:

Grace Barron's *Carole*, won by Lois Dann; Ariane Beigneux' *Summer Landscape*, won by Mrs. John Gerdes; Louis Bosa's *Tugboat*, won by Agnes Aanes; Minerva Bourne's *Palisades*, won by Leon Benoit; Aurelio Cordaro's *Street Scene*, won by Rhey T. Snodgrass; Stephen Csoka's *The Family*, won by Dr. W. B. Spinelli; Carmen D'Avino's *The Road*, won by Mrs. Nathan P. Bloom; Harry Dix' *Georgia River*, won by Matilda Siegel; Louis Durenbeck's *The Seals*, won by Colten Photos; Briggs Dyer's *Courtyard*, won by Anne Eisenberg; Bertram Goodman's *Village Street* won by B. Pagenstecher; Selma Gubin's *Mt. Mist*, won by C. A. Schneider; Tekla Hoffman's *Skaters*, won by Frederick Sweet; Roger Holt's *Coal Yard*, won by Passedot Gallery; Gerard Hordyk's *Ballerina*, won by Helen Reynolds.

Also Bernard Klonis' *Wooden Pitcher*, won by Sgt. E. M. Tedder; Sigmund Kozlow's *Winter Wind*, won by Katherine Wright; Pietro Lazzari's *Georgia Road*, won by Mrs. Stewart Harvey; Lawrence Lebduska's *Hippo and Baby*, won by Betty Fenton; Lebduska's *Collision*, won by Mrs. John Rathmell; Joseph Li Marzi's *Ohio Landscape*, won by J. D. Irwin; Robert S. MacKellar's *Tulips*, won by Jane Brown; Nicholas Mocharniuk's *African Dancer*, won by Harriet Mead; Betty Waldo Parish's *Mt. Road*, won by Bessie B. Baker; John C. Pellew's *Winter*, won by Mr. and Mrs. Donald P. Farquhar; Louise Pershing's *Feathered Hat*, won by Alvin C. G. Sella.

Also Philip Pieck's *Strolling*, won by Henrietta Barnes; Frances Pratt's *Phlox* won by Charlotte Smith; Josef Presser's *Sand Hogs*, won by John Taylor Arms; Leonard Pytlak's *Hilltop Vista*, won by Genevieve Savage; Edmund Quincy's *On the Stage*, won by Louis Held; Dorothy Robinson's *Mexican Banquet*, won by G. Mauger; Sally Sargent's *Flower Market*, won by Mrs. Paul D'Ortene Seghez; Alvin C. S. Sella's *Young David*, won by Mr. and Mrs. Frank Seiberling, Jr.; Maurice Sievan's *Gray Day*, won by Mrs. Blanche B. Rosett; Mildred Simonson's *Rockport*, won by Mrs. W. E. Anderson; Charles W. Thwaites' *Green Apple*, won by Mrs. J. C. Minus and Bernice West's *Madonna*, won by Adm. Reginald Belknap.

The 1945 membership books are now open and applicants should contact Director Emily Francis at 106 East 57th Street, New York City. Annual membership fee is \$5.

—J. G.

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## A Modern Viewpoint

By RALPH M. PEARSON

### Forces of Negation

There are certain negative forces at work amongst us in the art world which are undermining and discrediting the cultural gains of the past thirty odd years and which tend to facilitate that easy regression into the decadence of the last century when copying nature with skill was the popular standard of excellence in pictures. These continually crop out in conventional and commercial art schools where the old standards are still entrenched, in many layman articles, in some official art circles, in some art criticism, in practically all portrait commissions, in certain organizations of artists, and in many other places which influence public art opinion. All such forces are alike in that they continually attack the Modern Movement and justify the accepted standards of the last century. One of the most vocal and unashamed of these forces of negation is Evelyn Marie Stuart. Let me illustrate by a few quotes:

"The Modernistic craze reminds me of the profession of coffee tasting. \*\*\* In the old days \*\*\* connoisseurs went according to established rules and accepted standards. \*\*\* Pictorial art has only two possible functions—to create an illusion of reality and to achieve a decoration. If it isn't representational it isn't a picture, and if it isn't decorative it isn't a good picture. \*\*\* As a whole the modern school talks about design but never achieves a good one. Compared to the Italian Renaissance, or any other so-called academic school, the school of modernism is absolutely negative as to pattern."

These gentle verbal hand-grenades can be answered in a sentence or a book. The trouble is that either method depends on words and certain words—"design," for instance—had very different meanings back in the early 1900's (when we were all taught to think that the only function of a picture was "to create an illusion of reality") from what those same words mean now with all the vast additions to the art experience bequeathed to us by the Modern Movement.

Miss Stuart still lingers happily back in that horse and buggy age of naturalism in pictorial art. She has seen the evidence of the new age but has not assimilated its values. She, therefore, like many others, can only deride what she does not understand. Her use of the words, "decoration," "design," and "pattern" show only confusion—such a generous assortment of it that no one could possibly set her straight in the new terminology and meanings in a few lines, or chapters. Instead of trying to do so I shall assemble and present in the next several ART DIGESTS certain evidence of the vitality of our Modern Renaissance of the creative spirit which will perhaps help in some degree to bring back to a healthier balance the scales of aesthetic argument which this and other doubting and uncurious Evelyns have so ardently tipped in the negative direction.

The issue is important. Its decisions profoundly affect the national culture.

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## Art Book Library

BY JUDITH KAYE REED

### Estimating Renoir

"Renoir," by Rosamund Frost. New York: The Hyperion Press; distributed by Duell, Sloan & Pearce. 8 color plates, 48 black and white illustrations. \$3.00.

Although no great art has need of pedestrian analysis, the lush paintings of Renoir, more than the work of most of his contemporaries, provide sufficient comment on the artist. And since most people respond to his direct appeal, Rosamund Frost wisely limits the scope of her new monograph to consideration of his historical position.

Estimating Renoir 25 years after his death, Miss Frost sees him as the artist in whom the grand tradition of figure painting was preserved, the lessons learned from Courbet and Delacroix, from the 18th century and from the Venetians, greatly expanded by the 19th century follower. She traces his life from the effects of his trips to Algeria and Italy during his early years through to his gradual withdrawal—due to illness as well as personal inclination—into his limited but infinitely tender personal world.

Renoir's greatest contribution, Miss Frost asserts, is his mastery of the psychology of personal relationships as seen in his grand figure compositions. His concept of art, which made him one of the few fine artists to be rewarded during his lifetime, she finds best summed up in his own words: "A naked woman will rise from the salt wave, or from her own bed; she will be called Venus or Nini. No one will ever invent anything better than that."

The pictorial editing of the book has been well done by Aimée Crane.

### Words of Wisdom and Wit

"Of Art: Plato to Picasso," edited with contributions by A. E. Gallatin. New York: Wittenborn & Co. 62 pp. of text. \$1.50.

Sargent's well known plaint that "Everytime I paint a portrait I lose a friend," Brancusi's startling observation that nude men are not as plastically beautiful as toads, and similar comments passed by artists and writers through the ages compose this slim volume. If you wish to store up a fund of remarks to be remembered during dull studio moments, this is your chance.

### Art and Fashion

"Art and Fashion," by Marcel Vertes in collaboration with Bryan Holme; translation by George Davis. New York: Studio Publications, Inc. 112 pp. of text and illustrations. \$6.00.

If this beautifully illustrated book proves anything, it is that art has rarely been a generous handmaiden to fashion, for very few of the picture-inspired costumes possess an appeal greater than the short-lived one of novelty. However, Vertes has provided a sophisticated text, and paintings by old and modern masters are handsomely presented, together with some of the best examples of fashion drawing, including many by Vertes.

## London Exhibitions

LONDON, during the season's holidays, witnessed a number of outstanding exhibitions. Of first interest was perhaps a collection of Jacob Epstein's paintings, comprising a series of landscapes and flower studies, at Leicester Square Galleries. In his views of Epping Forest, the critics found "a rather violent and dramatized version of the Forest, but it does convey a good deal of the character of the place—its glades, beeches, pollarded hornbeams, and dank, overhung pools." In regard to the flower pieces, it is noted: "They, too, display this artist's love of strong color and his sense of pattern, which serves him well with such things as oriental poppies and sunflowers." It was felt that, "One misses in these compositions, forcible as many of them are, the more delicate graces both of the flowers themselves and the art of the flower painter."

\* \* \*

The exhibition containing the largest number of paintings was that of the Royal Society of British Artists (500 pictures) which will continue at the Suffolk Street Galleries through January. It is believed that this show would have been more effective, if it had been smaller; since there are, "a good many middling things tending to swamp the better ones." Artists cited as lending special interest to the Royal Society show are: C. R. W. Nevinson, Constance Bradshaw, Bertram Nicholls (the society's president), R. K. Jamieson, John Cole, Harold Workman, L. S. Lowry and Hesketh Hubbard.

\* \* \*

"From Constable to Cézanne," a loan exhibition of French and English pictures, comparatively few in number but of high average quality, is offered by the Wildenstein Gallery. Its principal concern is the landscape, starting with a group of small pictures by four English painters, Constable, Bonnington, de Wint, and Turner. The French paintings include a very fine Courbet, some charming early Corots, admirable examples of Monet, Sisley, Camille Pissarro, Manet, Renoir, Degas and Cézanne.

\* \* \*

Special attention is called by the British press to a watercolor exhibition and another of drawings. Claude Muncaster's one-man show of sixty watercolors is at Colnaghi's Gallery. From this comprehensive number of Muncaster's work, it is found that the paintings "show him to be more varied, both in subject and color than he has sometimes seemed." The artist is serving in the British Navy, and his subjects include a series of views of ships seen over an expanse of sea.

\* \* \*

The Beaux Arts Gallery presented a collection of attractive drawings of many schools and periods. Collectors of 18th century drawings were interested in the unusual tree studies by Dr. Thomas Monro.

The traditional English sympathy for sporting pictures was reflected in a small collection at Messrs. Ellis and Smith's gallery.—R. B.

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Art Digest

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*Illustrated Catalogue 25c*

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## Auction Calendar

January 17 and 18, Wednesday and Thursday evenings. Parke-Bernet Galleries; Puritz et al: Modern Paintings and Sculptures. Works by Renoir, Sisley, Bonnard, Vuillard, Segonzac, Cezanne, Chagall, Forain, Monet, Boudin, Vlaminck, Derain, Modigliani, Picasso and other artists. A group of American paintings including works by Mary Cassatt, John Marin, Pascin, Raphael Soyer, Georgina Klitgaard, John Kane, Kronberg, others. Now on exhibition.

January 19 and 20, Friday and Saturday afternoons. Parke-Bernet Galleries: From the collection of the late Bronson Winthrop: English and French furniture and decorations, English XVIII century furniture; French furniture including pieces signed by Henri Dasson of Paris and other XVIII and XIX century ébénistes. Chinese porcelain, pottery and cloisonné. French and other silver. Paintings and bronzes including figures, candelabra, clocks and portrait medals of the XV-XVI century. Now on exhibition.

January 23, Tuesday evening, and January 24, Wednesday afternoon and evening. Parke-Bernet Galleries: Part I. American First Editions Collected by the late Frank J. Hogan, Washington, D. C. Rare first editions including Poe's *Tamerlane* and *Al Aaraaf*, *The Raven* with stanza of original manuscript; *Tales, Poems* and original manuscripts of the *Doman of Arnheim* and *Spectacles*; Poe's copies of *Eurika* and *Convolgelist's First Book*; presentation copies of Cooper's *The Spy*, etc. Exhibition from January 18.

January 25, Thursday evening. Parke-Bernet Galleries: Collection of John Bass, New York: Paintings by Old Masters. Thirty paintings include *The Laughing Child* by Frans Hals; *The Crowning of Roxane* by Rubens; *Zacharias in the Temple* by Rembrandt; *Madonna and Child* by Perugino; *Portrait of a Lady* by Bartolomeus Bruyn; *Portrait of a Young Lady* by Joos Van Cleve; *The Three Old Oaks* by Van Ruisdael; *The School Mistress* by Jan Steen; works by Van Utrecht, Van Ostade, Bartolomeo Veneto, Van Dyck and others. Exhibition from January 20.

January 25, 26, and 27, Thursday through Saturday afternoons. Kende Galleries at Gimbel Brothers; Estate of the late Josephine Hancock Logan. Paintings including *The Baptism of Clorinda* by Tintoretto; *Dance of the Nymphs* by Corot; works by Daubigny, Jacques, Theodore Rousseau, Van Dyck, Troyon, Raeburn, others. XVIII century Chippendale furniture: some French pieces including bergères, love seats, table and Trumeau in Boule technique. Georgian silver. XVIII century Crown Derby dinner set in Imari decor; English and Limoges plates; Capo di Monte figurines and decorations. Exhibition from January 20.

January 26 and 27, Friday and Saturday afternoons. Parke-Bernet Galleries: Property of Blinn W. Page, Showhegan, Maine. New England furniture and decorations (1680-1820). Early American glass and pewter. Early American hooked rugs. Currier & Ives lithographs. Paintings. Decorations. Exhibition from Jan. 20.

January 31, February 1, 2, and 3, Wednesday, Thursday, Friday, and Saturday. Parke-Bernet

Galleries; Estate of Florence Guggenheim and other owners. French, English, and American furniture and decorations, Brusse's and Flemish tapestries. Oriental rugs. Aquatint and mezzotint engravings and other color prints. Paintings and drawings. Gold and silver watches of the eighteenth and early nineteenth centuries. Textiles. A group of costume dolls, Chinese pottery, porcelain, paintings, semi-precious mineral snuff bottles, and carvings. Silver and silver plated wares. Table china. Also some French and Italian Renaissance furniture and decorations. Exhibition from Jan. 27.

February 5 and 6, Monday and Tuesday afternoons and evenings. Parke-Bernet Galleries: Americana Collection formed by C. G. Littel of Chicago, Illinois. Extensive and valuable private collection of original editions, first editions, imprints, maps, pertaining to the West and Far West. In addition, books about Indians, Indian fighting, Mormonism and New England. Exhibition from Jan. 26.

February 9, Friday afternoon. Parke-Bernet Galleries: Property consigned by M. Granfar and T. Lalezari, Teheran, Persia. Victorian lustre vases and chandeliers. Oriental Lowestoft and Vienna porcelains, mainly made for the Persian market. Also Persian brocades and metal ware. A group of Victorian cut glass bowls, urn, and vases, and Victorian overlay glasses and a number of hurricane lamps. Exhibition From Feb. 3.

February 10, Saturday afternoon. Parke-Bernet Galleries: Property of Mrs. William Allison Anderson. English and American XVIII century furniture and decorations. Paintings. Prints. A collection of eleven scale ship models of English and American origin. Georgian and sterling silver. Fine table china and glass. Oriental rugs. Among the outstanding pieces, a Charles II palisander talcace clock by Samuel Knibb, circa 1665, formerly in the collection of King George IV of England; and Adam satinwood demilune commode; a set of eight Chippendale ladder-back dining chairs; a Hepplewhite serpentine sideboard, American, circa 1790, and other choice pieces. Exhibition from Feb. 3.

## The Auction Mart

Appearing in order are the name of the artist, the title, the name of the sale, the buyer (if any announced), and the price. P-A indicates the Plaza Art Galleries; P-B stands for Parke-Bernet Galleries; and K indicates Kende Galleries.

### Paintings

Frans Hals: <i>Portrait of a Laughing Boy</i> (P-B, Lyons)	M. A. Linah, Agt. ....	\$15,000
Van Dyck: <i>Portrait of Constantyn Huygens</i> (P-B, Lyons)	John L. Mead ....	13,000
Rembrandt: <i>Portrait of Rembrandt's Father</i> (P-B, Lyons)	Stanley Pierson ....	11,500
Raeburn: <i>General Mackenzie of Montzie</i> (P-B, Lyons)	R. E. Hasemeier ....	6,500
Gainsborough: <i>The Camp Fire</i> (P-B, Lyons)	George W. Young ....	6,000
Guardi: <i>Morning and Sunset</i> (P-B, Lyons)	George W. Young (pair of paintings) at \$2,900 each) ....	5,800

*Hepplewhite Serpentine Sideboard, American, circa 1790, Collection of Mrs. William Allison Anderson. To Be Sold at the Parke-Bernet Galleries on February 10.*



*The Art Digest*

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## Coming to the Modern

THE MUSEUM OF MODERN ART is opening the winter season on January 24 with a comprehensive exhibition of official Navy photographs, in black and white and color, assembled by Capt. Edward Steichen, USNR, with introductory text by Lt. Roark Bradford, USNR.

In addition to the major shows, the museum will also place on view three new circulating exhibitions: *The Lesson of War Housing* (Jan. 17-Feb. 25), *Creative Photography* and *What Is Modern Painting*, both opening in February.

Two important painting exhibitions are scheduled for early spring. On March 21 the museum will open its retrospective showing of more than 60 paintings and drawings by the Dutch artist, Mondrian, executed during the years between 1903 and the artist's death in New York early in 1944. The exhibition, which will continue through May 13, is being sponsored by the Netherland-America Foundation and will be directed by James Johnson Sweeney, of the Modern's staff.

The Roualt retrospective, formerly announced as opening in January, has been postponed until April 4, when 75 works in oil, gouache and watercolor, together with a representative selection of prints, will be hung. The exhibits will illustrate Roualt's career from his formative years beginning as a student in Gustave Moreau's studio in 1890 to recent productions. James Thrall Soby will direct this exhibition.

Photographs by Paul Strand will fill another museum gallery from April through June 3. About 200 documentary and abstract pictures taken by Strand during the period 1915-1944 will be shown.

## Lafuente of Chile

SPONSORED by the Pan-American Society, thirty-two oil paintings of Chile and Mexico by the Chilean artist, Mireya Lafuente, are being shown at the Nierendorf Gallery through January 21. Portraits of South American women, brightly arrayed still lifes and hilly landscapes are all painted on large canvases with South American love of color.

Nevertheless, there is something not quite satisfactory about the exhibition as a whole. One expects artists from the South to differ in approach and concept from European and North American painters, but Miss Lafuente's work is typical of neither style. For unlike some of her neighboring artists, she does not paint flatly. Bright and rich as the color is, it does not compensate for the indecisive handling of the pigment, which has neither the richness nor fluidity of the best oil technique.

The portraits too, while striking and probably good likenesses as well as bold patterns, are too blatant to be convincing. Some of the best exhibits are more simple, subdued pictures like *Mapuche Indians Working at the Harvest* and *Flowers*, a canvas in which the subject is painted with emphasis on form rather than gay design. The *Shepherd's Offering to the Virgin of Guadalupe* also achieves harmony between decorative designing and solid painting.—J. K. R.

## Delaware River Artists

More than 50 artists are represented by paintings, sculptures and prints in the Delaware River Artists Exhibition current at the New Jersey State Museum, Trenton, through January 22. "As an art center the Delaware River Valley is a region that has offered more to American Art than has any other school, not excepting the Hudson group of the last century," writes Walter Emerson Baum, Philadelphia painter and art critic.

Belief in traditional art concepts marks the general tone of the show, according to the museum staff: "There are no trail blazers here and the exhibition contains no great flights of the imagination, but there is the honesty and sound craftsmanship that we expect from this group."

Included among the exhibitions are oils by John Folinsbee, John Sharp, Franklin C. Watkins, Jacob Getlar Smith, Clarence Carter, Percy Albee, Frank E. Schoonover, Louis Bosa, Paul Froelich, Giovanni and Antonio Martino; watercolors by Elizabeth Sparhawk-Jones, Harry Leith-Ross, Walter Emerson Baum and John McCoy, Jr.; sculpture by Frederick Harer, Harry Rosin and John Charry, and etchings and lithographs by Wanda Gag, Benton Spruance, Kurt Wiese and Stow Wengenroth.

# Where to Show

Offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date.—The Editor.

## NATIONAL SHOWS

### Albany, New York

AMERICAN DRAWING ANNUAL. Feb. 14-March 11, 1945. Albany Institute of History and Art. Open to all artists. Drawings in any medium, no frames. Jury. No entry fee. More than five drawings may be submitted. Entries due Feb. 3. For further information write Mr. John Davis Hatch, Jr., Director, The Albany Institute of History and Art, 125 Washington Ave., Albany, New York.

### Atlanta, Ga.

17TH ANNUAL EXHIBITION OF PAINTINGS, SCULPTURE AND PRINTS BY NEGRO ARTISTS OF AMERICA. Apr. 1-28. Atlanta University. Open to all negro artists. Media: oils, sculpture, prints. Prizes totalling \$1400. Work due March 22. For further information write Chairman, Exhibition Committee, Atlanta University, Atlanta, Ga.

### Indiana, Pa.

2ND ANNUAL COOPERATIVE ART EXHIBITION. Apr. 28-May 28. State Teachers College. Open to all artists. Media: oil and watercolor. Jury. Prizes of \$350. Entry fee \$2.00. Entry cards due Apr. 10. Work due Apr. 20. For further information write Orval Kipp, Director of Art Department, State Teachers College, Indiana, Pa.

### Jackson, Miss.

17TH ANNUAL NATIONAL WATERCOLOR EXHIBITION. April 1-30. Municipal Art Gallery. Open to all artists. Media: watercolor, gouache, drawings, tempera and pastels. Jury. Prizes of \$100. Entry cards and work due March 20. For further information write Mississippi Art Association, Municipal Art Gallery, 839 North State Street, Jackson, Miss.

### Laguna Beach, Calif.

17TH NATIONAL PRINT AND DRAWING EXHIBITION. May 1-30. Laguna Beach Art Gallery. Open to all artists. Jury. Prizes. Entry cards available March 1. Entry cards due Apr. 20. Work due April 25. For further information write George N. Brown, Exhibition Chairman, c/o Laguna Beach Art Gallery, Laguna Beach, Calif.

### New York, N. Y.

3RD ANNUAL EXHIBITION OF THE NATIONAL ASSOCIATION OF WOMEN ARTISTS. April 21-May 19. National Academy of Design. Open to members of the Association. Media: oil, watercolor, black and white, sculpture, etc. Jury. Prizes. Work due April 11. For further information write Miss Josephine Droege, Executive Secretary, Argent Galleries, 42 West 57th Street, New York 19, N. Y.

11TH EXHIBITION OF GRAPHIC ART. Mar. 14-Apr. 11. National Academy of Design. Open to all artists. Jury. Prizes. No entry fee. Entry cards due Jan. 25. Work due Feb. 1. For further information write National Academy of Design, 1083 Fifth Ave., New York 28, N. Y.

11TH ANNUAL EXHIBITION OF PAINTING, SCULPTURE AND ARCHITECTURE. Mar. 14-Apr. 11. National Academy of Design. Open to all artists. Media: oils, sculpture, designs for architecture. Jury. Prizes. Work due Feb. 13. For further information write National Academy of Design, 1083 Fifth Ave., New York 28, N. Y.

M. GRUMBACHER MEMORIAL AWARDS in the Oil Painting Division of the Scholastic Art Competition. Three prizes of \$50.00, \$25.00 and \$15.00, and five Honorable Mentions of \$5.00 each for High School Art Students. Regional Exhibitions and a National Exhibition at the Carnegie Institute of Pittsburgh. Art teachers write for entry blank to M. M. Engel, 470 West 34th St., New York City. Closing date March.

### Oakland, Calif.

ANNUAL EXHIBITION OF OILS AND SCULPTURE. Mar. 4-Apr. 1. Oakland Art Gallery. Open to all artists. Media: oils and sculpture. Jury. Work due Feb. 18. For further information write Oakland Art Gallery, Oakland, Calif.

### Portland, Maine

12ND ANNUAL EXHIBITION. Mar. 4-Apr. 1. Sweat Memorial Museum. Open to all artists. Media: oil, watercolor, pastel. Entrance fee \$1.00 for 1 to 3 works. Jury. No prizes. Entry cards and work due Feb. 20 at Portland Society of Art, 111 High Street, Portland 3, Maine.

### San Francisco, Calif.

9TH ANNUAL WATERCOLOR EXHIBITION. Apr. 11-May 6. San Francisco Museum of Art. Open to all artists. Media: watercolor, pastel and tempera. No entry fee. Jury. Prizes. Entry cards due Feb. 18. Work due Feb. 23. For further information write Registrar, San Francisco Museum of Art, Civic Center, San Francisco, Calif.

### Seattle, Wash.

17TH INTERNATIONAL EXHIBITION OF NORTHWEST PRINTMAKERS. Mar. 7-Apr. 1. Seattle Art Museum. Open to all artists. Media: all print. Entrance fee \$1.00. Jury. Purchase prizes. Entry cards due Feb. 10. Prints due Feb. 14. For further information and entry cards write R. C. Lee, 534 East 80th, Seattle 5, Wash.

### Springfield, Mass.

26TH ANNUAL EXHIBITION OF SPRINGFIELD ART LEAGUE. Feb. 5-Feb. 25. Springfield Museum of Fine Arts. Open to all artists. Media: oil, watercolor, prints, drawings and sculpture. Entrance fee \$3.00. Jury. Prizes. Entry cards and works due Jan. 31. J. H. Miller, Agent, 21 Harrison Ave., Springfield, Mass. For further information write Miss Mabel Ross, Secretary, 4 Benton Place, Springfield, Mass.

## REGIONAL SHOWS

### Athens, Ohio

OHIO VALLEY OIL AND WATERCOLOR SHOW. March 1-21. Edwin Watts Chubb Gallery, Ohio University. Open to residents of Ohio, Indiana, Illinois, West Virginia, Penn., Ky. Media: oil and watercolor. Jury. \$150 in prizes. Entry cards due Feb. 12. Work due Feb. 22. For entry cards and further information write Dean Earl C. Seifred, College of Fine Arts, Ohio University, Athens, Ohio.

### Birmingham, Ala.

25TH ANNUAL EXHIBITION OF THE SOUTHERN STATES ART LEAGUE. April, 1945. Birmingham Public Library. Open to members who must be natives or 2-year residents of the South. Media: oils, watercolor, pastels, tempera, sculpture, graphic art, crafts. Jury. Prizes. Work due by March 9, 1945. For further information write Miss Ethel Hutson, Secretary-Treasurer, Southern States Art League, 7321 Panola Street, New Orleans, 18, La.

### Brooklyn, N. Y.

29TH ANNUAL EXHIBITION OF BROOKLYN ARTISTS. Feb. 14-Mar. 25. Brooklyn Museum. Open to artists residing or teaching in Brooklyn. Media: oil, watercolor, sculpture, black and white. Jury. Prizes in War Bonds. No entry fee. Work due Jan. 29 and 30. For further information write Miss Eleanor B. Swenson, Brooklyn Museum, Eastern Parkway, Brooklyn 17, N. Y.

### Buffalo, N. Y.

11TH ANNUAL WESTERN NEW YORK EXHIBITION. Mar. 7-Apr. 1. Albright Art Gallery. Open to residents of Western New York. Entry cards due Feb. 8. Work due Feb. 17. For further information write Ethel Hoffman, Albright Art Gallery, Buffalo, New York.

### Burlington, Vt.

ANNUAL NORTH VERMONT ARTISTS EXHIBITION. Mar., 1945. Robert Hull Fleming Museum. Open to all Vermont artists and those who have spent time in Vermont during the year. Media: oil, watercolor, pastels, charcoal, black and white, lithographs, etchings, block prints. Entrance fee \$1.00. Jury. Awards. Entry cards due Feb. 15. Work due Feb. 20. For further information write Harold S. Knight, Chairman, 15 Nash Place, Burlington, Vt.

### Dallas, Tex.

16TH ANNUAL DALLAS ALLIED ARTS EXHIBITION. Mar. 25-Apr. 25. Dallas Museum of Fine Arts. Open to residents of Dallas County. Media: all. No entrance fee. Jury. Prizes totaling \$1,000. Entries and entry cards due Mar. 10. For further information write Jerry Bywaters, Director, Dallas Museum of Fine Arts, Fair Park, Dallas 10, Texas.

### Lowell, Mass.

YEAR 'ROUND EXHIBITION. Whistler's Birthplace. Open to all artists. Media: all. Entry fee \$1.50. For further information write John G. Wolcott, President, 236 Fairmount St., Lowell, Mass.

### Parkersburg, W. Va.

PARKERSBURG ANNUAL REGIONAL EXHIBITION. Apr. 8-May 6. Parkersburg Fine Arts Center. Open to residents of Ohio, West Va., Va., Ky., Penn., and Washington, D. C. Media: oils and watercolors. Entry cards available. Jury. Prizes. Entry cards due March 26.

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The Newark Museum recently purchased *Celebrating the Victory at Vicksburg* by Lilly Martin Spencer (1847-1902) to add to its collection of local backgrounds. Mrs. Spencer, an English woman, lived in Newark for 20 years. The painting included in the museum's current and successful exhibition entitled "A Muse in Action," which has been extended to February 25.

### Moses Soyer

[Continued from page 17]

impressive without the figure that gives it a merely story-telling value. As a whole, the landscapes are so admirable that it is to be hoped that Soyer will continue to paint them. In them, as in his other canvases, his sense of delicate and effective adjustments of pure color greatly enhances his subjects.

Co-incident with this showing the A.C.A. Gallery has published a brochure on the artist by Bernard Smith, which records the events of his life as well as perceptive criticism of his work. The book is well illustrated and has an attractive format.

—MARGARET BREUNING.

### We Understand

Confronted with exhibitions by Miro, Hayter and Rothko, the New York Times critic, Edward Alden Jewell took a deep breath and decided: "Modernism of the types we are now at grips with is not to be brushed aside unless our minds are closed by dense prejudice and locked with a lazy key. Unless confronted with art that is manifestly mediocre, we ignore at our peril challenges that grow more insistent from day to day."

### Dramatic One-Man Show

Jed Harris' new production, *One Man Show*, due to open on Broadway early in February, is set in an art gallery and deals with affairs of art as the playwright and Mr. Harris see them. The Barzansky Galleries has lent fourteen paintings from its collection to be used in these scenes. The artists whose "genuine" properties will be thus featured are: George Canessa, Samuel Rothbart and Robert Wiseman.

### American Romantic Painting

[Continued from page 3]

of medieval and oriental pagentry, but from some familiar attitudes of literary romanticism—the revolt against the contemporary, the artificial reconstruction of the past world, the worship of one's genius, egoism, melancholy, passionate Bohemianism. What was left of romanticism when these familiar phenomena were removed? Earth, air, water, self-mastery and the belief that the voices of sentiment and intuition speak the final words on these great themes. Wonder, awe and delight at the beauty and mastery of life. A sense of deep kinship with man and with the earth. A pride in their country and an eloquent hope for its future. Humor and satire. A love of reverie, solitude and quiet reflection. A belief that the fundamental reality was spirit?"

Which takes in just about everything from Albright to Zississ.

### Josef Albers

[Continued from page 15]

viewed Jan. 1 issue of the DIGEST). He became quite animated: "There it is! The relationship between parts and their background. The exact balance of colors worked out with such sensitivity—a little more white possible down here; more intense blue permissible there. There is an underlying beat in his work. Miro's paintings scan, like mine. No part may exist without perfection of the other parts, which is, anyway, my definition of the ideal social system."—MAUDE RILEY.

### Varnum Poor in Philadelphia

Henry Varnum Poor is being accorded a large-scale exhibition at the Philadelphia Art Alliance.

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## Whitney Annual

[Continued from page 5]

materials of an oil painting. Philip Evergood is in this group, too, with a view of Pittsburgh ironworks in light, bright rainbow hues.

Elsewhere in the museum you will come upon watercolors by Julian Levi, Darrel Austin, Ogden Pleissner, Prentis Taylor and John Wedda which employ the medium in as many different ways but obtain excellent results in each case.

Two galleries are given to sculptures large and small and the picture galleries are also generously interspersed with carved or modelled figures. The most virile piece is Herbert Ferber's *Standing Figure*, a deeply cut black walnut caricature which in its hard lines and decisive cutting seems more imperishable than stone. Chaim Gross's *Twins* in polished Sabacu wood represents to me the culmination of his peculiar development along these lines. This is a finely balanced conception, as right as right can be. Noguchi's palm wood piece is like a petrified driftwood formation; Maldarelli's *Jemini* and Kaz's *Daniel and the Lion* are also memorable; de Creeft's *New Being* has been put on a pedestal for doubtful advantage (it was better seen standing on the floor, as first exhibited); Paul Fiene's *Torso American*, hollow, and made of terracotta, is a neat piece of modelling of a petite and fashionably formed young woman with exquisite knees. Anita Weschler's bust of *Marilyn* is the best work she has shown in quite a while.

Some poor pieces by sometimes very good sculptors are Barthé's *Woman With Scythe*, Vagis's *Negro Mother and Child*, Goodelman's *We Shall Live*, Arline Wingate's *Standing Nude*. Although the Whitney's taste in sculpture is seldom as catholic nor as precocious as its painting department selections, it remains that so far this season no better sculpture has been publicly presented. The overall comment, however, on this Annual will be that it does not look 1944. It has no feeling of urgent new thought about it.—MAUDE RILEY.

## The Kremp Classes

Marie Ada Kremp is holding classes for beginners and advanced students in both painting and dancing at the Sherwood Studios, New York. Miss Kremp, who received her art training at the Cleveland Museum Art School and the Pennsylvania Academy, has for some time been active in Eastern art circles. Her work has been exhibited in one-man and group shows in New York and throughout the country, and she has instructed in painting for a number of years in Pennsylvania and New York.

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WAYMAN ADAMS, LIONEL BARRYMORE, A. F. BRINCKERHOFF, LOUIS BETTS, DEAN CORNWALL, HARVEY DUNN, GORDON GRANT, NILS HOGNER, FLORENCE LLOYD HOHMAN, GEORG LOBER, HOBART NICHOLS, CARLTON PENNY, ORLANDO ROULAND, TABER SEARS, HERBERT M. STOOPS, ERNEST N. TOWNSEND, JOHN SCOTT WILLIAMS, JOHN G. WOLCOTT.

## War Memorials

From over the country comes evidence that the League hit upon a very important and personal subject when it touched off discussion on war memorials by its action in calling attention to the commercial exploitations of something which should be in keeping, both in dignity and artistry.

The League's protest nearly two years ago brought prompt response from New York City officials, including the Mayor. It caught on in many other places and promptly shut off projects which were being promoted.

The subject will be more and more in the public mind and will necessarily call for reports in our columns. Because of this great interest, Wilford S. Conrow of our Board, and Bruce Douglas, Chairman of the California Chapter of the League, were invited to contribute their thoughts in this connection. They are submitted here:

## Comment of Wilford Conrow

"The Victory of Samothrace recorded but a minor victory. It was erected by a very small community. But artistically it was so great that two millennia later, today, all the world honors it and cherishes it as a priceless heritage of art.

"Most of the Civil War Memorials, though excellent in intent, are largely

the butt of ridicule because no professional art guidance was thought or sought or wanted when they were executed.

"Our architects, landscape architects, sculptors and artists with the backing of laymen who grasp the importance of great art in War Memorials have a great task before them. Let them make it their business to act together all over America under the auspices of the American Artists Professional League if they will.

"The League through its State and local Chapters is in a position to urge that the best of local professional guidance be sought in every case. Through every means at our disposition, let this be known. Let us do something towards achieving the purpose of such memorials on a really high level, both of art and thought content."

## Comment of Bruce Douglas

"In a few words I want to express what I think is one of the most important considerations that should be stressed in the planning of War Memorials. A great deal of constructive advice has been and will be given on this subject, but permanence or long life are the fundamental qualities of a true Memorial. In our country we have a quantity of Memorials erected after each and every war that has been fought. Many were unfortunately conceived, and

would stand for a long time. They are now credit to good taste, yet most of them interpret a desire to perpetuate a memory, and do so. After the last war this vogue, or demand for utilitarian memorials developed, resulting in all types, from auditoriums to drinking fountains. With all credit to their usefulness, in most cases their fundamental purpose was forgotten, and within a few generations, at most, they will be destroyed to make room for other projects, or suffer a worse fate. Even the bronze plaques that proclaim their purpose will probably end in a wrecker's yard. What will be left for the future? Nothing!

"A memorial should last, not for years, but for centuries. It should not be conceived as something to impress only the sons of our men that have given their lives for their country and an ideal, but for their grandsons and so on and on for generations. These that will be erected after this war, it is fervently hoped will be the last.

"As a contrast consider for example the Washington Monument, the Lincoln Memorial or the Dewey Column in San Francisco. They will be revered, honored and admired long after most utilitarian memorials have been forgotten. Granted unique and exceptional examples have been chosen here, but thoughtful and considered judgment can result in fine and dignified monuments or memorials just as well on a smaller scale. If, however, as seems probable, there is a demand for utilitarian memorials, cannot at least the idea be encouraged of consolidating or attaching something of permanence and beauty in them, that will perpetuate the memorial, and live long after the original structure has gone the way of most "modern" structures?

"The growth and development of the average American community, together with the ubiquitous planning commissions, preclude the probability that any very permanent building will be erected. However, a small and well considered piece of land, properly utilized, could well become the hub of any proposals by an intelligent planning commission."

## Mural Paintings as War Memorials

Under this title the National Society of Mural Painters, an organization of importance and age, having been founded in 1893, is tendering its good offices to all communities and organizations which are contemplating memorials.

The Society points out that history, places and personages may be recorded and preserved through the mural and shows its wide adaptation. Recently the Society held a large exhibition of war murals painted either by men overseas or by civilians in army camps. The exhibition was a marked success and led to the forming of a Committee that is prepared to consult with architects or communities or others regarding any proposed endeavor.

The Society is thus equipped to advise on all technical matters and details of procedure, including contracts and specifications or competitions.

## Honor Roll Fund

It is gratifying to report the success which has attended the setting up of the Honor Roll Fund. The pride with which Edmund Magrath, National Chairman of the Fund, announced that there

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Art Digest

would be fifteen honored for their distinguished services to art at our annual dinner is quite pardonable and understandable when it is realized the plan was only announced at our last February's dinner.

With Paul Whitener, far-seeing and energetic State Chairman of the North Carolina Chapter directing, the Honor Roll Fund has grown from a dream to a real achievement. In keeping with its high purpose and dignity, it is with pride also that the League announces the special Honor Scroll designed by Edward B. Edwards. This is a fitting place to show how much the Board admires and appreciates his design which will be reproduced in miniature in a forthcoming issue. Here is the "thank you" from the Board:

#### GREETINGS

To Edward B. Edwards

WHEREAS; The American Artists Professional League acknowledges a great indebtedness to him for his masterly design of its Honor Roll membership scroll, and,

WHEREAS; This design, in its very simplicity reflects the great artistry of the craftsman whose skill the League recognized when it conferred upon him its Gold Medal of Honor for "Distinguished Contribution to American Art," and,

WHEREAS; The League was already heavily in his debt for designing and executing its official seal which it has proudly broadcast by the millions, it is

RESOLVED; That the Board of the American Artists Professional League desires to convey to Edward B. Edwards its most grateful appreciation.

—WILFORD S. CONROW,  
*National Secretary* and  
F. BALLARD WILLIAMS,  
*National President*.

#### Our Publicity Friends

The League would feel remiss if it did not make mention of the fine efforts of the many over the country who have been responsible for the telling publicity attendant upon American Art Week. This obligation is especially brought to our attention by an outstanding service rendered gratuitously by Mrs. W. M. Harrison of Dublin, Georgia. It is unfortunate that space does not permit many citations, but in Georgia, because of the very late start in perfecting our new organization, the results were more than gratifying.

To all those who also served and with distinction, the League acknowledges their work with many thanks.

—ALBERT T. REID.

#### Ohio

American Art Week got off to a good start with Governor John W. Bricker's proclamation which was published in all leading Ohio newspapers. Alfred Howell, Director of Art for the Cleveland schools, held a meeting of the Junior and Senior High School Art Supervisors which was addressed by Miss Mary E. Curtis, State Art Week Director. Through this talk, the group was made acquainted with the League's program and their co-op-

eration enlisted. Miss Curtis made daily announcements over the school short-wave radio station, WBOE, and the Cleveland station WHK. By this medium the history of American Art Week was carried to thousands of Ohio's citizens who were directed to visit their community exhibitions, lectures, demonstrations and studio tours.

Art Week posters, supplied by National Headquarters of the League, were placed throughout the state and augmented by other posters made by various galleries.

Many letters were directed to various art groups, and a large number of postals sent far and wide outlining ten activities that individuals or clubs could select as a means of participating in the state program. These cards were checked and returned to the state director, which gave him an over-all picture of his state activities for the entire week.

#### Puerto Rico

Leo R. O'Neill advises that Mrs. Luisa Geigel de Gandia tendered her resignation as Puerto Rico's Chapter Chairman and for the time, Mr. Jose M. Garcia, Vice-Chairman, will serve as Chairman for the remainder of the year. Mr. Garcia is very popular with the entire membership and they may be able to persuade him to remain as chairman for a term of his own.

Gretchen Wood writes most interestingly about American Art Week which she relates "went off splendidly—a great success—there is an awakening for real art down here. Twelve picture were sold out of fifty-two. We sent out eleven hundred invitations for the preview and during the week hundreds came to see the exhibition. We increased our Chapter membership by twelve."

Mrs. Wood's letter contained the regrettable news she will not be at our Annual Dinner, due to the need of priorities for travel to the mainland. She sends cordial good wishes to all.

#### Florida

The Pensacola Journal gave this fine editorial to one of our year round activities, "Art for Rehabilitation."

"Rehabilitation is a big word . . . and a big job. It is well known that one of the best methods for achieving rehabilitation for our returning servicemen is to encourage them to develop their talents for the arts, and to deepen their appreciation and enjoyment of the arts.

"It is this theme that the Pensacola Art Club stressed in its recent observance of American Art Week. Members of the local group are eager to provide a place where veterans as well as residents may exhibit their own work and receive inspiration from the works of other artists.

"Such a group and such a cause needs and deserves the active support of the community. Pensacola's cultural life will be strengthened by the program of the Pensacola Art Club."

We sometimes wonder if our chapter members know just how far-reaching this part of our program has been. If statistics on the subject would be of any interest, I shall be only too happy to publish them on these pages.

—FLORENCE LLOYD HOHMAN.

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# CALENDAR OF CURRENT EXHIBITIONS

**ALBANY, N. Y.**  
Albany Institute of History and Art To Feb. 10: *Contemporary Negro Art*; Jan. 19-Feb. 10: *Masks by W. T. Benda*.

**ANDOVER, MASS.**  
Addison Gallery of American Art To Feb. 16: *Impressionism*.

**ATHENS, GA.**  
Art Gallery, University of Ga. To Jan. 21: *Contemporary American Paintings*; Jan. 25-Feb. 12: *Southern States Art League*.

**ATLANTA, GA.**  
High Museum of Art To Jan. 30: *Silberman Collection*.

**BALTIMORE, MD.**  
Baltimore Museum of Art From Jan. 21: *Naval Medical Paintings and Medical Fantasies by Daisy Stilwell*.

Walters Art Gallery To Mar. 1: *Classical Bronze Sculpture*.

**BOSTON, MASS.**  
Guild of Boston Artists Jan. 15-27: *Will Davis Memorial Exhibition*. Museum of Fine Arts Jan. 16-Feb. 18: *Post-war Exhibition*.

**BUFFALO, N. Y.**  
Albright Art Gallery To Jan. 30: *What Is Modern Painting?*

**CAMBRIDGE, MASS.**  
Fogg Museum Jan.: *Works of Whistler; American Portraits; Graphic Art of Flanders and Holland*.

**CHICAGO, ILL.**  
Art Institute of Chicago Jan.: *Thorne Miniature Rooms*; To Jan. 21: *Paintings by Harry Mintz and Kenneth Shoenen*; To Feb. 2: *From Nature to Art*.

Findlay Gallery Jan.: *Louis Kronberg, A. T. Hibbard, Eugene Bertram*.

**CLEARWATER, FLA.**  
Clearwater Art Museum To Jan. 25: *"Turn of the Century."*

**CLEVELAND, OHIO**  
Museum of Art To Feb. 4: *Paintings by Charles Burchfield*.

**COLUMBUS, OHIO**  
Gallery of Fine Arts To Feb. 14: *Paintings by Thomas Eakins*.

**DALLAS, TEX.**  
Museum of Fine Arts Jan. 15-Feb. 6: *Sculpture and Watercolors by William Zorach*; Jan. 15-Feb. 9: *Paintings by Perry Nichol*; Jan. 14-Feb. 20: *Contemporary American Paintings*.

**DENVER, COLO.**  
Denver Art Museum To Jan. 18: *Paintings by Frank Mechau; Prints by Durer and Daumier*; Jan. 5-30: *Paintings by S/Sgt. George Ruckey and Frank Vavra*; Jan. 23-Mar. 4: *Art of the African Negro*.

**GREEN BAY, WISC.**  
Neville Public Museum To Jan. 28: *Watercolors by Frederic Whitaker*.

**HAGERSTOWN, MD.**

**HONOLULU, HAWAII**  
Honolulu Art Association Jan.: *Mediterranean Art; Modern Art*.

**HOUSTON, TEX.**  
Museum of Fine Arts To Jan. 23: *Goya Etchings*; To Jan. 28: *Abbot Naval Aviation Paintings*.

**INDIANAPOLIS, IND.**  
John Herron Art Institute To Feb. 4: *Contemporary American Painting; Wright Ludington Collection of Paintings and Drawings*.

**LOS ANGELES, CALIF.**  
Los Angeles County Museum To Jan. 28: *Photographic Exhibition*; To Jan. 31: *Sculpture by Merrill Gage*; To Feb. 4: *Wings Over the Pacific*.

James Vigevano Galleries To Jan. 25: *Paintings by Morris Hirshfield*.

**LOUISVILLE, KY.**  
Speed Memorial Museum To Jan. 31: *Walt Disney Originals*.

**MANCHESTER, N. H.**  
Currier Gallery of Art Jan.: *Paintings by George Biddle; Paintings by Martha Sawyer; Prints by American Color Print Society*.

**MINNEAPOLIS, MINN.**  
Minneapolis Institute of Arts To Feb. 5: *Ancient Peruvian Art*; To Feb. 24: *Arts of 18th Century France*.

**WALKER ART CENTER** To Jan. 31: *Works of LeCorbusier; Modern Drawings*.

**NEWARK, N. J.**  
Artists of Today To Jan. 27: *Watercolors and Wood Cuts by James Robertson*; Jan. 29-Feb. 10: *Lay Member Award Exhibition*, Newark Museum Jan.: *A Museum in Action*.

**NEW HAVEN, CONN.**  
Yale Gallery of Fine Arts To Jan. 21: *Italian Art*; Jan. 28-Feb. 18: *Paintings by Cezanne; French Prints and Drawings*.

**OAKLAND, CALIF.**  
Oakland Art Gallery To Jan. 24: *Prints by William S. Rice*.

**PHILADELPHIA, PA.**  
Pennsylvania Academy of Fine Arts Jan. 21-Feb. 25: *140th Annual Exhibition of Painting and Sculpture*.

**PORTLAND, ORE.**  
Portland Art Museum To Jan. 31: *Work of Mario Carreño*; Jan. 23-Feb. 28: *Chinese Sculpture*.

**PROVIDENCE, R. I.**

Rhode Island School of Design Jan. 19-Feb. 18: *"Old and New England."*

**ROCHESTER, N. Y.**

Rundel Gallery To Jan. 31: *Oils by Ethelyn Pratt Cobb*.

**ST. LOUIS, MO.**

City Art Museum To Jan. 30: *Romantic Painting in America; Artists Guild of St. Louis*; To Mar. 15: *Animals in Prints*.

Eleanor Smith Galleries Jan. 15-Feb. 3: *Watercolors by James Green*.

**SAN ANTONIO, TEX.**

Witte Memorial Museum To Jan. 31: *Paintings by Nicolas N. Comito; Dallas Print Society*.

**SAN DIEGO, CALIF.**

Fine Arts Gallery Jan.: *Art Guild Portrait Exhibition; Contemporary American Paintings; Selected Old Masters; Contemporary French Prints; Asiatic Arts*.

**SAN FRANCISCO, CALIF.**

Carnegie Institute To Jan. 23: *Contemporary British Art*; To Feb. 18: *Post-war Exhibition*.

**SYRACUSE, N. Y.**

Syracuse Museum of Fine Arts To Jan. 20: *Russian Icons*.

**WASHINGTON, D. C.**

Corcoran Gallery of Art To Jan. 18: *Annual Exhibition of Society of Washington Artists*; To Jan. 18: *Annual Exhibition of Miniature Painters, Sculptors and Gravers*; To Feb. 4: *Triptychs for the Armed Forces*; Jan. 28-Feb. 13: *Annual Exhibition of Washington Watercolor Club*.

**WEST PALM BEACH, FLA.**

Norton Gallery and School of Art Jan. 19-Feb. 5: *Paintings by Golda Paley*.

**WOODSTOCK, N. Y.**

Rudolph Galleries Jan.: *Group Exhibition of Black and White Sculpture*.

## EXHIBITIONS IN NEW YORK CITY

**A. C. A. GALLERY** (63E57) To Jan. 20: *Paintings by Moses Soyer*; Jan. 22-Feb. 10: *Paintings by Marvin Jules*.

**H. V. ALLISON & CO.** (32E57) Jan. 15-Feb. 28: *Etchings and Lithographs*.

**AMERICAN-BRITISH ART CENTER** (44W 56) To Jan. 20: *Pastels by Theodore Gobetar*; To Jan. 27: *Paintings by Vincent Spagna*.

**AMERICA HOUSE** (485 Madison) To Jan. 27: *Rare Shells and Photographs*.

**ARGENTINE GALLERIES** (42W57) Jan. 15-27: *Paintings by Frank di Gioia; Watercolors by Rose Churchill*.

**ARTIST ASSOCIATES** (138W15) To Jan. 31: *"Our New York"*.

**ART OF THIS CENTURY** (30W57) To Feb. 4: *Paintings by Mark Rothko*.

**ASSOCIATED AMERICAN ARTISTS** (711 Fifth) at 560) To Jan. 20: *Paintings by Manuel Komroff*; To Jan. 27: *Sculpture by Del Prado*; Jan. 22-Feb. 10: *Paintings by Joe Jones*.

**BABCOCK GALLERIES** (38E57) To Jan. 20: *Watercolors by John W. McCoy*; Jan. 22-Feb. 3: *19th & 20th Century American Paintings*.

**BARZANSKY GALLERIES** (684 Madison at 61) Jan. 16-Feb. 3: *Paintings by Robert Cummings Wiseman*.

**BIGNOU GALLERY** (32E57) To Jan. 27: *Modern Paintings*.

**BONESTELL GALLERY** (18E57) Jan. 15-27: *Sculpture by Edna Guck*; *Group Exhibition*.

**MORTIMER BRANDT GALLERY** (15E57) To Jan. 31: *Paintings and Drawings by S. W. Hayter*.

**BROOKLYN MUSEUM** (Eastern Parkway) Jan. 11-Feb. 25: *Paintings and Drawings by Jose Maria Velasco*; To Feb. 4: *Chinese Ceramics*.

**BRUMMER GALLERY** (110E58) Jan.: *Old Masters*.

**BUCHHOLZ GALLERY** (32E57) To Jan. 27: *Works of Degas*.

**CHAPELIER GALLERY** (48E57) To Jan. 27: *League of Present Day Artists*.

**COMERFORD GALLERY** (37-39W57) Jan.: *Landscapes by Andrew Schwartz*.

**CONTEMPORARY ARTS** (106E57) To Jan. 26: *Paintings by Sidney Gross*.

**DOWNTOWN GALLERY** (43E51) To Jan. 20: *Paintings by Suba*; From Jan. 23: *Paintings by Reuben Tam*.

**DURAND-RUEL** (12E57) To Feb. 3: *Paintings by Milton Avery*.

**DURLACHER BROTHERS** (11E57) To Feb. 3: *Paintings by Pavel Tchelitchew*.

**DUEVEEN BROTHERS, INC.** (720 Fifth) Jan.: *Old Masters*.

**EGGLESTON GALLERIES** (161W57) To Jan. 31: *Group Exhibition*.

**8TH STREET GALLERY** (33W8) To Jan. 21: *Bronx Artists Guild*; Jan. 22-Feb. 4: *Gotham Painters*.

**FEIGL GALLERY** (601 Madison at 57) To Jan. 24: *Paintings by Charles R. Hulbeck*.

**FERARGIL GALLERIES** (63E57) To Jan. 20: *Paintings by William Ferguson*.

To Jan. 27: *Paintings by George Constant*.

**12: Watercolors and Drawings by Capt. George M. Harding**.

**PITTSFIELD, MASS.**

Berkshire Museum Jan.: *Watercolors by William Jewell*; *Paintings by R. G. Newman*.

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**WEST PALM BEACH, FLA.**

Norton Gallery and School of Art Jan. 19-Feb. 5: *Paintings by Golda Paley*.

**WOODSTOCK, N. Y.**

Rudolph Galleries Jan.: *Group Exhibition of Black and White Sculpture*.

**WEST: British Woodcuts; Sculpture by Theodore Riviere and Arthur Putnam; Contemporary Painting; Old Masters from Permanent Collection.**

**M. H. DE YOUNG MEMORIAL MUSEUM** Jan.: *Oils and Watercolors by Charlotte Berend*; *Paintings by Prof. Chang Shu-Chai; Illuminations; Paintings by Lorentz Elsner*; *Paintings by Hubert Stowitts*.

**SAN FRANCISCO MUSEUM OF ART** To Jan. 28: *Color Prints by National Serigraph Society*; Jan. 18-Feb. 18: *Art Trends; San Francisco Association Annuals; Growth of Museum Collections*.

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**PASSAUDET GALLERY** (121E57) Jan. 15-31: *Green Exhibition*.

**PEN & BRUSH CLUB** (16E10) To Feb. 1: *Watercolors and Sculpture*.

**PERIS GALLERIES** (32E58) To Jan. 27: *Paintings by Edovelli*.

**PINACOTHECA** (20W58) To Jan. 27: *East Indian Miniatures*; Jan. 27-Feb. 14: *Diltsian*.

**NUVEAU GALLERY** (63E57) Jan. 18-Feb. 15: *French Masters*.

**GORLYZ GALLERY** (59W56) Jan. 18-Feb. 27: *Watercolors by Norton Foster*.

**JANES GALLERIES** (31E57) Jan. 18-Feb. 3: *Paintings by Alde Reinde*.

**PASSAUDET GALLERY** (121E57) Jan. 15-31: *Green Exhibition*.

**PEN & BRUSH CLUB** (16E10) To Feb. 1: *Watercolors and Sculpture*.

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**PHINACOTHECA** (20W58) To Jan. 27: *East Indian Miniatures*; Jan. 27-Feb. 14: *Diltsian*.

**REHUB GALLERY** (683 Fifth) To Jan. 27: *Paintings by Johann Schiefer*.

**RIVERSIDE MUSEUM** (310 Riverside Drive) To Feb. 18: *Chicago Society of Artists and Northwest Printmakers*.

**ROBERTS ART GALLERY** (380 Canal) Jan.: *Sculpture by Forest Wilson*.

**RONKO GALLERY** (51 Greenwich Ave.) Jan.: *Group Exhibition*.

**PAUL ROSENBERG** (18E57) To Jan. 27: *Milton Avery Gouaches*.

**SCHAFFER GALLERIES** (61E57) Jan.: *Old Masters*.

**SCHNEIDER-GABRIEL GALLERIES** (69E57) Jan.: *Old Masters*.

**SCHONEMAN GALLERIES** (73E57) Jan.: *Paintings of All Schools*.

**SCHULTHEIS GALLERIES** (15 Main Lane) Jan.: *Old Masters*.

**SELIGMANN GALLERIES** (SE57) Jan.: *Old Masters*.

**E. & A. SILBERMAN** (32E57) Jan.: *Old Masters*.

**87 GALLERY** (67E57) From Jan. 21: *Paintings by Buffie Johnson*.

**STUDIO GALLERY** (96 Fifth) To Jan. 20: *Paintings by Edna Perkins*.

**STUDIO GUILD** (130W57) Jan.: *Group Exhibition*.

**VALENTINE GALLERY** (55E57) To Jan. 25: *Paintings by Takis*; Jan. 22-Feb. 10: *Nudes by Eilshemius*.

**VILLAGE ART CENTER** (144 Bleeker) Jan.: *Paintings by Nat Kofman*.

**WEHYE GALLERY** (704 Lexington) Jan. 27: *Drawings by Henri Young*.

**WHITNEY MUSEUM** (10W8) To Feb. 8: *Sculpture, Watercolors and Drawings*.

**WILDENSTEIN GALLERY** (19E64) Jan.: *Memorial Exhibition by Paul Ullman*.

**WILLARD GALLERY** (32E57) To Jan. 27: *Richard Pousette-Dart*.

**HOWARD YOUNG GALLERY** (1E57) Jan.: *Old Masters*.

**The Art Digest**

For Everyone



The Outstanding

## J. MORTIMER LICHTENAUER



"DUALITY," depicting in a unique portrait, the serious and the lighter vein of the subject.

J. MORTIMER LICHTENAUER, who is represented in the Metropolitan and Brooklyn Museums of Art, is considered one of America's most brilliant portrait painters. With early art training abroad in Paris and Italy, his return to the United States brought him many medals and honors, among them the President's Prize, New York Architectural League; Bronze Medal, International Exposition Paris, 1937, etc. Commissioned to paint many notables, among them the portrait of Van Wyck Brooks, now in the permanent collection of the Academy of Arts and Letters.

Last year he completed two triptychs for the United States Army Chaplains. His murals hang in the Proscenium Arch, Wallach Theatre, New York, a group of panels in the Shubert Theatre, and in the Washington Irving High School.

He is a member of the Salmagundi Club, Mural Painters, New York Architectural League, Silvermine Guild of Artists, American Federation of Arts, etc. His summer studios are in Westport, Conn., and the rest of the year finds him in his active studio, 58 West 57th Street, New York City.

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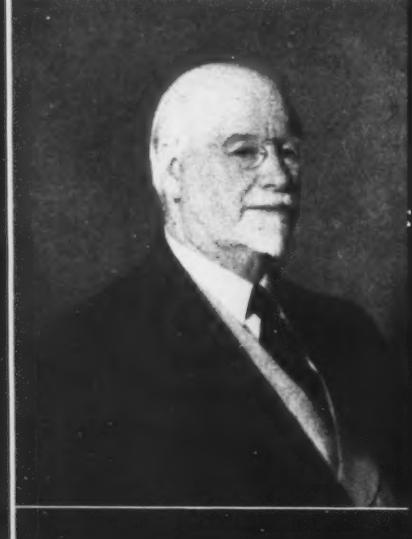
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